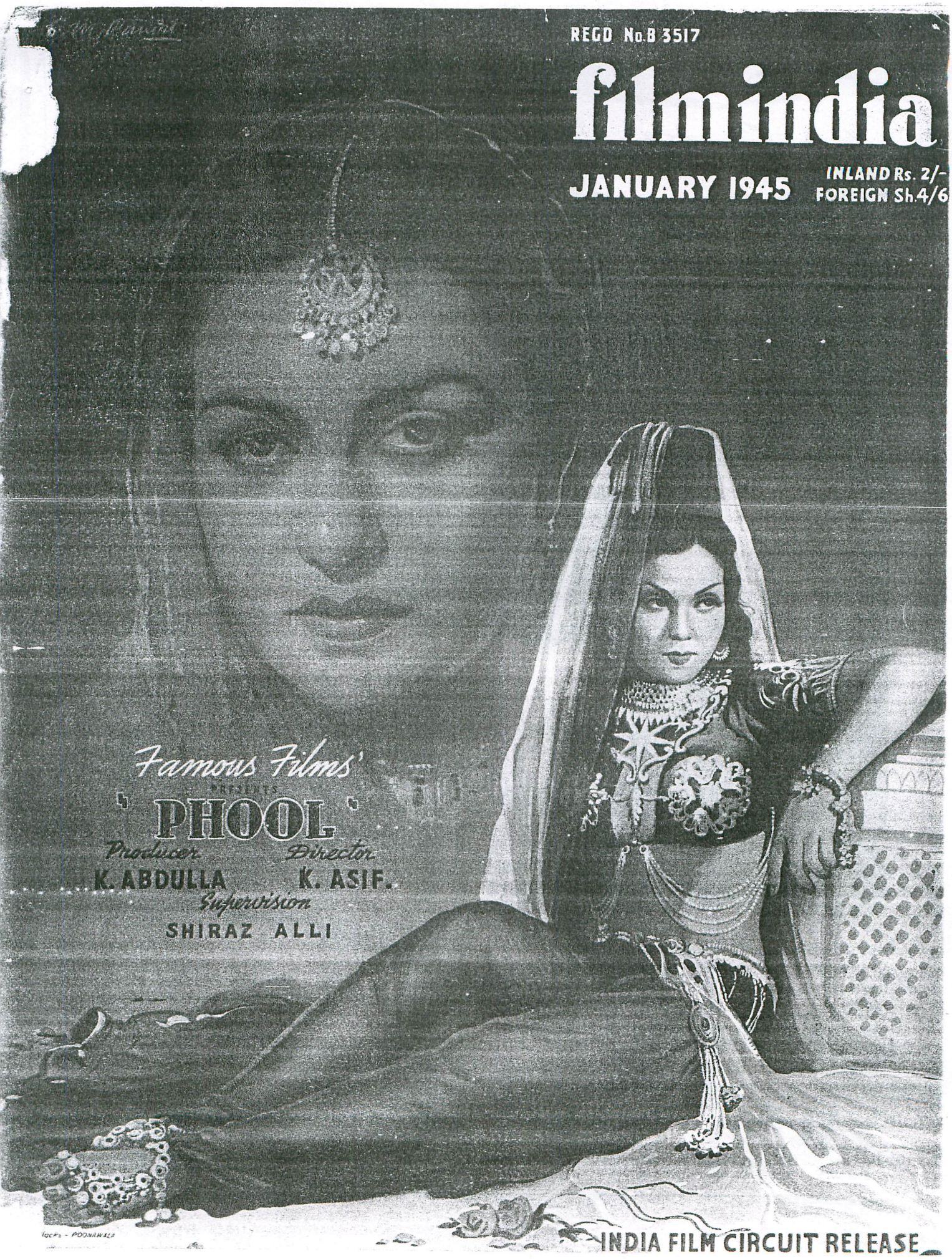
REGD No.B 3517

filmindia

JANUARY 1945

INLAND Rs. 2/-
FOREIGN Sh.4/6



Eastern Pictures Present

Zeenat

Starring

NOOR JEHAN

With

YAKUB, MANJULA, KARAN DIWAN,
DIXIT, MAJID, BIBBO & SHAH NAWAZ

Dialogues:
VAJAHAT MIRZA

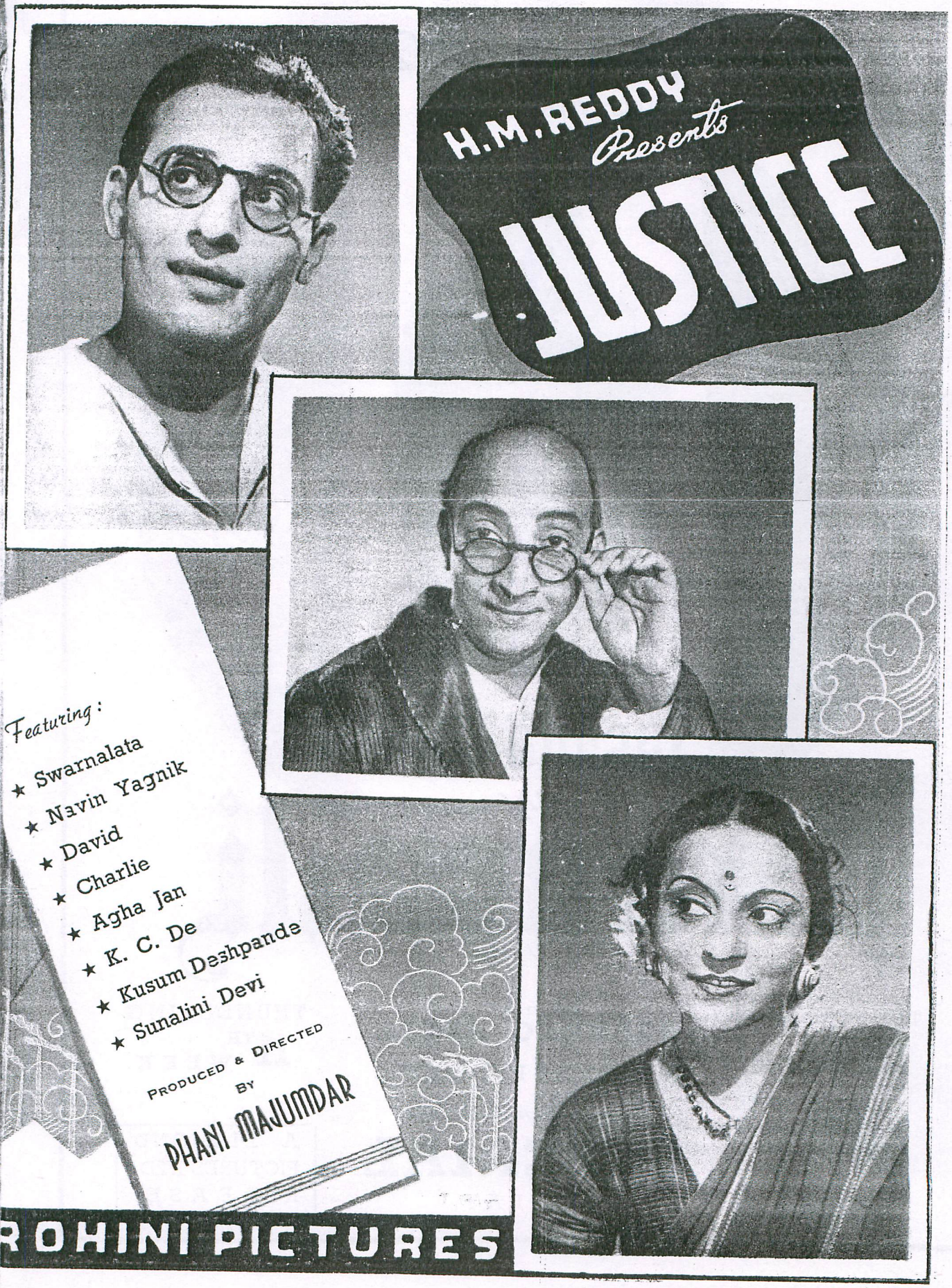
Direction:
SHAUKAT HUSAIN

Music:
MIR SHAEB

Songs:
MEHRUL KADRI
ANJUM PILIBITHI

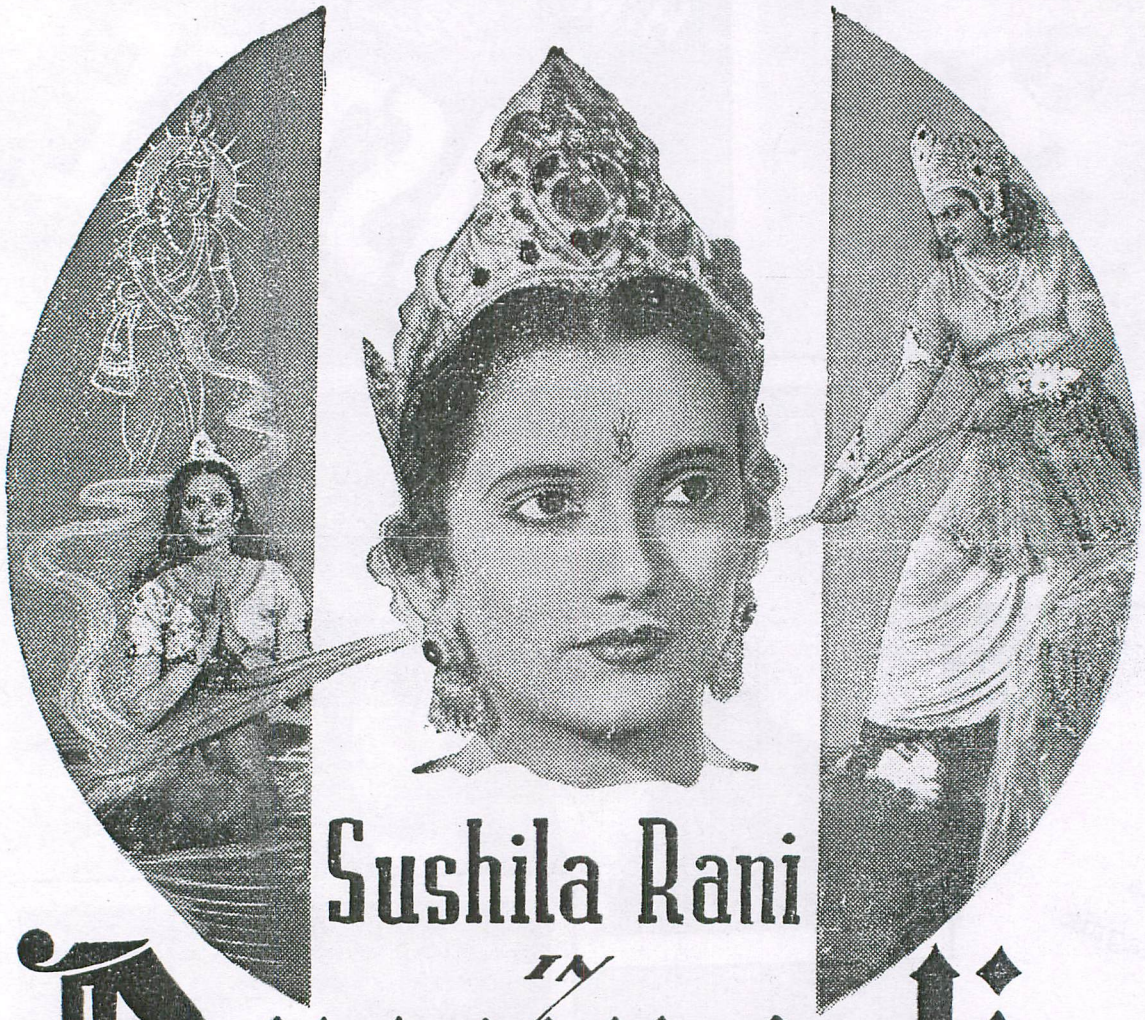
FOR TERRITORIAL RIGHTS PLEASE APPLY TO

SALMA TALKIE DISTRIBUTORS,
160, TARDEO ROAD, BOMBAY


H.M. REDDY
Presents
JUSTICE
Featuring :
★ Swarnalata
★ Navin Yagnik
★ David
★ Charlie
★ Agha Jan
★ K. C. De
★ Kusum Deshpande
★ Sunalini Devi
PRODUCED & DIRECTED
BY
PHANI MAJUMDAR
ROHINI PICTURES

A House-wife & Yet A Queen---

SHE FACED VICISSITUDES WITH A RARE & ROYAL MARTYRDOM!



Sushila Rani

IN

Draupadi

THUNDERING
11TH WEEK

DIRECTED BY
BABURAO PATEL

A NEW HUNS LTD. PICTURE

Drawing Huge Crowds at

IMPERIAL
BOMBAY.

THUNDERING
11TH WEEK

नवदर्शनचित्र

A DIAMOND
PICTURES LTD.
RELEASE.

SUBSCRIPTION RATES:

The annual subscription, for 12 issues of "filmindia", from March 1943 is:

INLAND : Rs. 24/-
FOREIGN : Shillings 50/-

Subscription is accepted only for a collective period of 12 months and not for a small period.

Subscription money should be remitted only by Money Order or by Postal Order but not by cheques. V.P.P.s will not be sent.

filmindia

PROPRIETORS:
FILMINDIA PUBLICATIONS LTD.
55, SIR PHIROZESHAH MEHTA ROAD, FORT, BOMBAY
Telephone: 26752
Editor: BABURAO PATEL

Vol. 11. | JANUARY 1945 | No. 1.

ADVERTISEMENT RATES:

The advertisement rates are as follows:

	Per Insertion
Full Page inside	Rs. 400
Half Page inside	Rs 210
¼ Page inside	Rs. 120
⅓ Page inside	Rs. 150
2nd & 3rd Cover	Rs. 500
4th Cover	Rs 600
1st Cover	Rs. 1,000

The cost of the advertisement should be submitted in advance with the order. The advertisement will be subject to the terms and conditions of our usual contract.

Architects Of The Future?

Nowadays we hear so much of post-war planning and so much of plotting for the future that the present seems to have become almost inconsequential. The architects of the future have already lost count of the present and are preparing blue-prints for the times to come giving us an optimistic picture of prosperity and glorious opportunities. Almost all these professional architects know pretty well that not a hundredth of their proposed plans will ever take concrete shape after the war, for several reasons by now patent to all. And yet they have all conspired to hypnotise themselves and their countrymen into believing that the nation is going to have a golden age no sooner the distant thunder of the guns is silenced. They want us to believe that our prosperity is coming from overseas as the first vital article of import of the post-war period. Time will prove the error of this optimism.

Post-war planning, because it sounds a good slogan phonetically, has now become an industrial epidemic and as such has spread in almost all aspects of human life. It wouldn't be surprising to discover a blue-print somewhere for growing post-war babies as so much fodder for the future war machine.

To our Readers & Advertisers
We wish a Happy and
Prosperous New Year

It is, therefore, not shocking to find that the clumsy milk-sops who call themselves the pillars of our motion picture industry should catch the general infection and because of their weak intellectual resistance talk of preparing a blue-print for the post-war progress of our film industry. They have also begun flirting with the slave-soother "post-war planning" which the rulers have given to their subjects shivering with the fever of freedom.

Producer Ramabrahmam of the South probably thinking that the burden of the future was his personal trust has come out with a post-war blue-print giving his plans and hopes for the Indian film industry. Mr. M. A. Fazalbhoy has hopped to America and demands at least 10,000 theatres for India, so that he can supply them all with R. C. A. reproduction equipment. Mr. Chandulal Shah wants to turn the production studios into liquor shops which open and close according to the Government licensing rules. Mr. V. Shantaram is reported to have purchased a 200-acre plot at Chembur for his future studios and in doing so, he probably thinks that all the post-war planning for the whole industry has been done at a single stroke. Mr. K. S. Hirlekar wants to take a delegation of producers on an inspection tour to Moscow and Hollywood to introduce new studio technique forgetting the most important fact that none of the proposed delegation own even a pig-sty for a studio. The different producers', distributors' and exhibitors' associations all over the country have all prepared different conflicting plans for the future of the industry. The Motion Picture Society of India and other competing societies have also added to the spate of new plans. While all this planning by the industry is going on, the Government which will ultimately endorse all plans has plans of its own. In the Government plan, the Indian motion picture industry is just forgotten as an item of no consequence. Thanks to the Hon. Sir Ardeshir Dalal, who has perhaps not yet seen an Indian picture, being too busy with the Hollywood ones.

What all these architects of the future, however, forget is the human element which plays the most important part in the progress and stability of the motion picture industry, which, under the excuse of art, is essentially an industry of profits and as such is governed and influenced by the primary fundamentals of capitalism which we find in other capitalistic industries all over the world.

Thinking that picking up money was an easy job in this industry of entertaining millions, right from its beginning the Indian motion picture industry attracted the speculative sharks for its financiers. These speculators, without the least germ of art in them and without any spark of patriotism and with their conscience in their pocket, turned the industry into a temporary field of exploitation for big profits and quick returns without even winking at its artistic demands or its national importance.

In the course of thirty years, through the routine evolution of mortgages, the early speculating financiers came to be known as the studio-owners and incidentally as the producers. Though now they produce pictures on their own, their profit instinct still remains paramount and art

and national considerations always stand begging alms on the threshold of profits.

Though our industry is thirty years old today, it is still in its infancy in so far as its product, stability and national importance are concerned. Though the industry has produced over 4,000 pictures during its existence of 30 years, not one picture can be compared with the best product of Hollywood. Though we are about 10 years junior in age in comparison with Hollywood, our motion picture product is about hundred years behind Hollywood quality and purpose.

The main reason for this is the human element in the industry. Our industry is mainly equipped with men who are not professional artists with any national vision. They are merely time-serving speculators who have turned art into a commercial racket and have not yet sighted the social significance of a motion picture from a national point of view.

Apart from their exaggerated notions of the profit motif, the intellectual equipment of most of our present-day motion picture pillars is so poor that they lack even the long industrial vision which is so necessary to give any industry an indigenous complexion. Most of our producers and financiers are short-covering speculators anxious to extract as many golden eggs from the goose as quickly as possible without worrying about the goose.

What use is any planning for such men—be it post-war or pre-war? Equipped as our motion picture industry is with its present personnel, we do not think that it is destined to be a progressive social force or to become an industry of national importance in the next thirty years to come, unless some plan is formulated to eliminate the present people who are throttling the progress of the industry because of their excessive profit-motif, speculative tendencies and inartistic existence.

We have been writing for years against this sad state of affairs, but speculative capitalism soon cultivates a thick hide which protects it against all criticism. The main difference between Hollywood and the Indian film industry is that while Hollywood people are equally merciless exploiters in so far as the commercial aspect of the motion picture industry is concerned, they never debauch art but drape it in constantly changing new hues and while doing so take a long view of the industry from national and social points of view. This extends the lease of their commercial exploitation indefinitely and gives their industry a social status and a national importance.

But Hollywood has educated and intelligent producers who are in the motion picture business for its own sake. We cannot say the same of our people. And it is a misfortune.

We have no faith in all the various post-war plans which are afloat these days. What we really need is a good, severe foreign competition for a period of ten years, to teach us the primary rudiments of art, industry, social service and nationalism. We can learn these lessons only at the hands of the foreigners. That has been our national history in the past in case of other industries. Asking for Government protection against any foreign competition is stopping the clock of progress. Protective measures are salutary in a nation of people who are ambitious to secure status and recognition in the international assemblies of the world and for people who have realised the true importance of their national existence. Such protective measures are just no good for India where Time stops and even the Sun rises lazily.

"Filmindia" is a paper for Indians and for the Indian film industry. It will never support any foreigner at any time. And yet, after taking a long view of the future of our film industry "filmindia" will support any severe foreign competition for a period of ten years, just to provide a strong incentive to our own people and to teach them some modern industrial methods.

If some American theatre magnate is interested in investing his money, he has a huge virgin field to build seven to eight thousand modern theatres in India. There is scope to employ millions of dollars in the distribution section of the industry and millions more can be invested in building up-to-date production studios. And let us assure such investors that all such enterprises will be commercially profitable, because Indians make good and honest customers.

We shall, though much against our will, support such foreign enterprises for a period of ten years, because we feel that unless our present people in the industry get a severe kick in their pants, they will never learn a lesson and our film industry will remain in its infancy, crying for protection and relief, for another hundred years.

As regards the numerous post-war plans let us just forget them. They fail even to create a mirage.

Doesn't she look smart as a medico? She tried her hand at it in life and now Snehaprabha is doing it in pictures in "Din Raat", a Navyug affair.

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

FILMINDIA'S REVIEWS AND OUR STARS!

During the last month I have been reading some angry letters written to Editor Baburao Patel, some by our film stars in white rage and others by some producers complaining about the "destructive" reviews of "filmindia".

Personally I think that the most useful purpose served by "filmindia" is in the matter of its film reviews, written without the least prejudice or malice to any one, "filmindia's" reviews are moreover not at all influenced by film advertisements and they give the film-goer a correct and balanced view of the pictures and incidentally provide the only authentic guidance to intelligent film-goers all over the country.

Many people wonder why criticism of Indian pictures should be so destructive in quality. They perhaps feel that destructive criticism, instead of improving matters, makes them worse. There is some truth in this argument but I feel that such criticism is the only remedy for improving our industry, provided all such criticism is absolutely impartial and given in the proper spirit.

Any sane person seeing the present state of Indian pictures should feel exactly the same way as "filmindia". No doubt there are occasional exceptions and you find an intelligent producer springing a surprise by giving a good picture once in a blue moon, but the general standard of pictures is so uniformly low and boring that in my opinion they deserve only slashing criticism.

The "filmindia" reviews, however, have always been unique. Apart from being correct in facts, they provide interesting reading due to the inherent wit in them. Perhaps it is humour at another person's expense but human nature, such as it is, always likes to have a laugh at others.

What surprises me, however, is the extra tenderness of our big "stars". Their skin seems to be particularly sensitive to "filmindia's" criticism. A single strong word gives them a sleepless night and Editor Patel is worried with verbal and written protests.

I fail to understand this sensitive approach of our 'stars' to their work. Film work is just another channel of public activity like politics or social work. People in other walks of life always expose themselves to harsh and hostile criticism from the critics and the public. But they don't run about madly shouting at their critics.

If "filmindia" criticises the personal appearance of a star, it is because the critic expects some sort of a charming personality in this industry in which art, beauty and commerce are so closely welded together. "Pleasing the eye" is the basic slogan of motion picture art. "Stars", who cannot look beautiful inspite of numerous technical aids, should not therefore take up glamorous roles and invite criticism and ridicule.

The producers are to blame for this largely. With a hundred different companies turning out motion picture sausages with tragic regularity and with a shortage of talent any girl with a nose and a pair of eyes is titled a film star and given a lot of easy money. The girls, themselves, seem to push aside their mirrors and accept any role given to them to bag some thousands.

With affairs in such a tragic state, how can you expect good pictures? And how can you expect a good review from "filmindia"? Thanks to Baburao Patel's indomitable courage, in the midst of threats and protests, "filmindia" will always remain a highly critical magazine and where 'stars' are concerned it will always expect a certain standard of looks, acting and diction and unless and until these requirements are satisfied, criticism in "filmindia", I am afraid, will continue in the same strain.

Our 'stars' are, therefore, wasting their time and breath in threatening a man who cannot be cowed down or purchased.

OH! THOSE BORING STORIES!

That reminds one of motion pictures and their subjects. The way we always find a stereotyped subject treated

It seems to be a three-party situation with eyes on the fourth one from "An Ban", a Sunrich picture.

in almost the same way by a number of companies at the same time, I am led to believe that crass stupidity is a communal virtue amongst our producers.

Social pictures of the Bombay Talkies type have been so thoroughly exploited by different producers that their novelty and flavour have been absolutely lost. Had it not been so "Hamari Baat" should have done well at the box-offices.

Indian screen writers carry little originality in their nuts. Add to this unfortunate circumstance, the unimaginative producer in a hurry to make some quick money and imagine what happens to an industry which is supposed to create a novel and highly artistic product every time. Stories repeat themselves till they get on one's nerves. The England-returned boy flirting with a modern society butterfly and ultimately falling into the waiting arms of the patient suffering house-wife is a theme oft seen and umpteen times multiplied on the screen.

Such stereotyped themes become intensely boring and unfortunately the penalty for the stupidity of the producers has to be paid by the average film-goer, who goes to the picture house primarily for some mental relaxation and returns home more bored with life than before.

I refuse to believe that there is a general scarcity of themes and subjects in this fast moving world where new human drama is created every minute. But our producers seem to be satisfied with their old-fashioned Daves and Madhoks who lay the same egg from month to month and hatch the same old boring plot.

A ridiculously surprising instance is that of "Samrat Ashok". Two producers are claiming to produce this subject and strangely enough with the same lead, Chandramohan. When our producers haven't brains enough to give us different themes in social stories, what sort of Ashoks shall we get from these two different producers with outstanding historical incidents as a common heritage to both?

I often wonder whether our film industry has come to the end of its resources in motion picture themes or whether our producers are becoming greater fools than they were before.

FAIR DEAL TO TECHNICIANS!

During the present war almost every one has made profits—producers, artistes, carpenters, distributors, exhibitors and even the daily-wage extras. Only our film technicians have been left out of all profits. On the other hand, they have had to work overtime all through these five years on disproportionate salaries and without overtime payment.

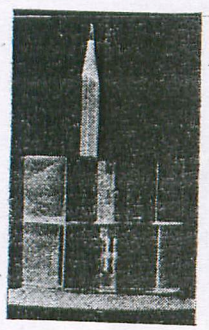
Cameramen and recordists are considered as members of the superior film services and as such it is considered insulting to pay them overtime charges. Recently I carefully examined a year's work-record of a technical unit consisting of a cameraman and a recordist. I did not worry about their several assistants, because they were paid overtime charges.

But the recordist and the cameraman, who were supposed to contribute 2,304 hours of work during the whole year had actually given 3,264 hours of work, i.e. 960 hours

Kodak calling!
—FROM THE PHOTOGRAPHIC FRONT

Faster, higher-flying planes mean new lens problems. Kodak's new glass, twice as fast as the fastest lens previously used, is today one factor responsible for effective aerial photography and bombing.

Kodak's NEW RARE-ELEMENT GLASS DESTROYS LEGEND OF "GERMAN SUPREMACY" IN LENS MAKING

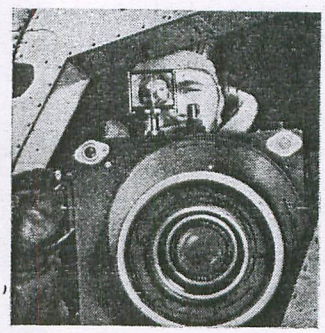


Pencil's image shows light-bending superiority of Kodak's new glass (below) over old type optical glass (above)—both having the same dispersion.

GERMANY has enjoyed a reputation for world leadership in making lenses—a basic ingredient of which has always been sand. But, as so often happens, reputation outlived performance. Long before the war began, Kodak optical research was developing lenses superior to any ever made by anybody, anywhere. And now, for the first time, Kodak is making optical glass not from sand but of "rare-elements" — tantalum, tungsten and lanthanum . . *a glass with greater lightbending ability* . . which means a lens that can have less curvature and give much better definition at the picture edges. A lens, in fact, which gives greater speed without loss of definition and covering power.

FASTER, FARTHER, CLEARER

Planes are now being supplied with the new aerial lens which is twice as fast and gets pictures of better quality, with the same size flash bomb, at a greater (and therefore safer) height. For special bomb-sights, which have shown the enemy the bitter



meaning of "high altitude precision bombing" most of "the optics" are made by Kodak. Kodak also makes 29 of the most complex types of optical systems for fire control (the sighting of guns) including the famous height finder for anti-aircraft. Today these new optical elements, which needed several years to perfect, are present in many cameras and instruments in the service of democracy.

PHOTOGRAPHIC WRONG-DOERS:

No. 1: THE MAN WHO'S NOT ON THE LEVEL

He's guilty of camera tilt, truly a photographic crime in these days of film scarcity—for it means precious negatives wasted. The camera must be held level (and kept steady too, especially for exposures of 1/25 sec. and longer) if the best—and the most—is to be got out of available film. Other photographic misdeeds to be avoided are forgetting to wind the film on, focusing and exposing negligently, composing badly and keeping the lens dirty.

A LITTLE CARE SAVES MUCH FILM!

Serving human progress through Photography

KODAK LTD. (Incorporated in England) BOMBAY · CALCUTTA · LAHORE · MADRAS

K. 4944 Filmindia January 45.

excess without any extra payment. During these extra hours of work, which consisted of several night shifts, often in continuation of the day shifts, these technicians had to find their own meals and refreshments without being compensated by the producers.

This is rather rough on the men who directly contribute to the technical standard of our pictures. As it is, in comparison with the other workers, the technical workers are paid much less and very poorly considering the importance of their services in motion picture making. To rob such hard-working people of recompense for their extra hours of work gives our production industry the complexion of heartless capitalism.

I wonder what the Association of Technicians, which made some noise once, is doing these days. Didn't we, in those days, hear of Mr. B. M. Tata, Mr. Krishna Gopal and many others who talked about looking after the general interests of the technicians? Where are these fellows now?

STRAIGHT FROM THE FIELD!

In a frantic letter to the Editor, Capt. S. D. Kapoor (from "somewhere" in India) has something important to tell our producers. I reproduce below some relevant portions from Capt. Kapoor's long letter:

"Cut off as we are from our beloved country and its manifold pleasures we think that a cinema film shown here undergoes a very minute scrutiny at our hands, which entitles us to make a very bold remark that all the cinema films, at least 99 per cent. of them, shown here are just terrible."

"I personally always thought that a cinema film is meant to give a few happy hours with the underlying idea of building up a down-trodden morale. Well, quite frankly it does nothing of the sort. On the contrary these films are so demoralizing that one takes refuge in abusing and criticizing the producers to the best of one's ability.

"The Indian films, specially sent overseas, are a great libel on Indian culture and civilization, about which we all should be proud. I wish the film associations, producers and societies in India realise that they are depicting a very unreal India in foreign countries and earning a bad name. I have seen even an ordinary soldier look aghast at these unimaginable efforts.

"It may perhaps be argued that the financial aspect is being overlooked when I demand screening of good pictures overseas. Well, probably the profits of thousands may be reduced to hundreds, but then what use is the money which invites curses and ridicule from all quarters?

"I, therefore, as an Indian request my countrymen concerned with this particular industry to forego some profits for the good name of our country and send our troops overseas some really good pictures. I earnestly hope my entreaty would not fall on deaf ears."

Here is an appeal of a fighting Indian who has to blush in the presence of foreigners when our Indian pictures are shown to the troops. Haven't we any pictures that will save our soldiers some blushes?

YOU'LL HARDLY BELIEVE—

That Producer Shantaram has at last decided not to play the lead in "Dr. Kotnis", as he cannot find any one to playback the songs which the hero sings whilst operating on the poor Chinese.

That apart from songs, Shantaram's main obstacle was the dialogue for which playing back was even more difficult than the songs, as otherwise Shantaram's Kolhapuri Hindustani would not be accepted.

That as Shantaram is not playing the hero, K. Ahmed Abbas has also changed his mind about playing the Chinese sister of mercy and now glass-eyed Zabak has refused to play the coy Chinese barmaid.

That with this star-cast withdrawing, "Dr. Kotnis" will now become the usual propaganda story with Music-director Vasant Desai playing the singing hero.

That Shantaram has intentions of vindicating his position as a great producer by taking up "Omar Khayyam" now and he will ask K. Ahmed Abbas to rewrite Baburao Patel's story of "Omar Khayyam" once written for the Prabhat Film Company.

That hearing of Shantaram's plans, Baburao Pai may now arrange publication of the story of "Omar Khayyam" in "filmindia" to prove to the world from where Shantaram's inspiration usually comes.

That K. Ahmed Abbas will add Publicity-pup Sathe's name as a joint-author of "Omar Khayyam" as a camouflage to guard against copyright law—in case the Prabhat people wish to be nasty.

That "gentle" Jamsu Wadia, Member of the British Empire, has named his new picture "Piya Milan" to commemorate his one-time union with distributor M. B. Billimoria.

That in "Piya Milan" 'gentle' Jamsu will sing all the songs himself as he has not forgotten his recent sad experience with Master Vasant Amrit. And one of the songs will be "Mara Passe Passe Awe Maro Dil Lalchawe Pehlo Garji."

That Film-actress Mehtab threatens to become a producer-director and will, of course, shoot her stuff in the Central Studios on their license and with their very own boss as the hero. Which means that Mehtab will have to act the heroine herself. Just will have to.

That Director Kedar Sharma is facing a weighty problem with his new wife Kamla (Chatterjee) and proposes to appeal to the rationing authorities for specific relief.

That nowadays India's graceful dancer, Sadhona Bose, stays at Green's Hotel in Bombay. And it looks as if the Y.M.C.A. has shifted its headquarters to the Green's.

That Director Chaturbhuj Doshi is leading a life of resignation these days, as we don't see him even in restaurants as of old. Chandulal Shah feels optimistic that Chaturbhuj may extend this philosophy of resignation to his job with Ranjit.

That Madhok, the dialogue-lyric-crossword puzzle, is very quiet these days and with his silence is trying to acquire people's sympathy for "Rattan," his latest jewel in production.

That the Government must import new spare parts for motor cars in these days of war shortage, because cars suddenly stop at all sorts of places without a warning. Otherwise, how can one explain good-natured Sohrab Modi's car so often failing on Walkeshwar Road, opposite Sital Sagar and the engine looking up towards the "most fascinating eyes" of the screen?

That Film-actor Motilal sulks more on the race-course these days than in the films. The net effect is equally disastrous. We hope, he won't burst into a song at the Races, otherwise Chandramohan's horse "A la Grande" might join in.

That it seems Begum Para cannot stand properly at the Race Course without her hand on dear Moti's shoulder. That way Motilal always made an obliging dumb-waiter.

That sporting old Protima Das Gupta carries more stock of Vitamin B round her on the Race Course than is needed by the Army. That perhaps explains the shortage of this vitamin in the town.

That in this regard it is a real tussle between Manorama of "Khazanchi" fame and Protima. We, of course, vote for Protima through sheer provincial patriotism, and expect her to keep our colours flying for a long time.

That with so much Vitamin B in the air, Producer Chimanlal Desai always fails to spot the winner at the Races. He even searches in the wrong direction for the winning post. That way Chimanbhai has always been affectionately absent-minded.

That there is a story going about Chimanbhai's delightful absent-mindedness. We don't guarantee its truth, of course, not. But people say that after signing a cheque, Chimanbhai once returned the fountain pen to the blouse of his leading star sitting nearby completely forgetting his own coat-pocket. The star, of course, felt encouraged but when Chimanbhai discovered the mistake he blushed like a maiden in puberty. That way there are many delightful stories of Chimanbhai's absent-mindedness. But as it is a subject of national importance, I intend to write a special book on it someday.

That two months back, it is said, Rai Bahadur Chuni Lall had refused twenty-two lakhs for the rights of "C.C.R. Navjawan" and now they say, it is sold for fifteen lakhs. That is a clean loss of seven lakhs on two months' working.

That after the premiere of "C. C. R. Navjawan", the old Rai Bahadur did not take Mukherjee and party to the Cricket Club in the good old-fashioned Bombay Talkies' way. Was it because there was no Devika Rani to be addressed as "My Sister"?

That Mrs. Devika Rani Rai doesn't know what to do with the huge bulk of Amiya Chakrabarty in these days of rationing of production licenses and raw films—and especially after "Jwar Bhata"

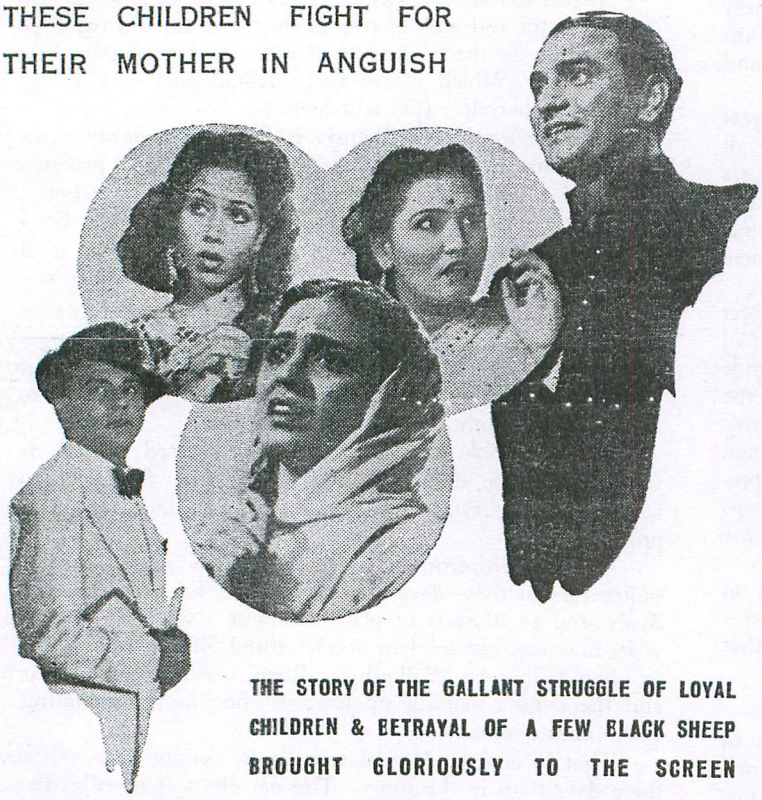
That Mr. K. S. Hirlekar will lead a delegation of Indian motion picture producers to Moscow and Hollywood to study their studio methods and technical improvements on behalf of producers who have neither got a studio nor any equipment. It is a strange world.

That Chhotu Desai, the producing parent of "Janak" is Hirlekar's main patron with the distant hope of showing "Nal Damayanti" in Moscow and Hollywood and then asking "Babu" Patel to print his photograph in "filmindia".

That Director Kumar Sen Samarth is already preparing for a Hollywood triumph about "Nal Damayanti" with his inch-and-centimetre measurements of the film. That his new photograph with a blank old pipe in the mouth and, of course, a blank look in the eyes, will soon appear in several Marathi papers.

That Kumar Sen Samarth seems to display a special liking for half products—the way "Draupadi" was left after a single reel and the way he took up the assignment of "Nal Damayanti" after the picture was half-way through. By the way, people wondered where Samarth's reel from "Draupadi" had disappeared from the ultimate picture.

THESE CHILDREN FIGHT FOR THEIR MOTHER IN ANGUISH



THE STORY OF THE GALLANT STRUGGLE OF LOYAL CHILDREN & BETRAYAL OF A FEW BLACK SHEEP BROUGHT GLORIOUSLY TO THE SCREEN

Prafulla's Mighty Social Hit

Story: V. S. KHANDEKAR

Screenplay: ZIA SARAHADI

BARI-MA

PRODUCED & DIRECTED BY
WINAYAK

Starring:
NOORJEHAN, ISHWARLAL, MEENAXI, YAKUB, BABY ALKA, SALVI, JOG, GIRISH, DAMUANNA MALWANKAR and SITARA

READY FOR RELEASE

WORLD RIGHTS CONTROLLED BY
MANZOOR PRODUCTIONS,
163. SHIVAJI PARK, CADELL ROAD,
BOMBAY 28.

That Shobhana Samarth has already started assembling her ward-robe for the Moscow and Hollywood trip of "Nal Damayanti". We suggest her buying the old costumes of "Ram Rajya" to secure for Vijay Bhatt a gold medal from Hollywood.

That Vijay Bhatt just missed acting Vikramaditya, because Homi Netarwalla fancied the role for himself. And as Vikramaditya was not a toddy-drinker, Vijay Bhatt compromised matters by giving the title-role to Prithviraj and thus sacrificed one more gold medal, which some Bhagini Samaj would have given him for the most manly performance of the century.

That Ratnamala has appointed her husband, Raja Pandit, to write her biography and Raja is running up and down collecting material these days.

That Kishore Sahu has now a child, all his own, from his new wife, just to prove to Snehaprabha that he was not all she had said of him. We always knew there was more to it than seemed, otherwise Kishore could not have produced "Raja", throwing the bells to draw out Vitamin B.

That Kishore Sahu does not move about in public places as he fancies that "girls simply fall in love straightaway." Must be really blind girls imported from St. Dunstan's homes. In any case, that keeps the prize-boy in the family.

That when Sushila Rani returned to Bombay from her holiday in Coondapoor, she took all the crowds away from the Gersoppa Falls. Thousands managed to detain the train at Sagar and the Mysore State heaved a sigh of relief when the train steamed out.

That by the time Sushila Rani arrived in Bombay, she had collected so many fruits and flowers of different places presented to her at different stations by her fans that when the train reached Bori Bunder, things looked like a botanical garden on wheels.

That they didn't let her sleep quietly in the nights and disturbed her so much at different stations in Tamil, Canarese, Tulu, Konkani, English, Marathi, Telugu and all sorts of tongue-twisters, that when she saw Baburao Patel waiting at Bori Bunder the first thing she said was: "Enough of this stardom racket of yours. I don't want another picture. And I don't want any fame or money. I want some peace of mind."

That with the return of Sushila Rani, luck seems to have come back to Baburao Patel, the way we find his horses winning at the Bombay Races. So, that is why Sushila Rani is so necessary and so important—as the lucky mascot.

That Director Kardar is watching the slow progress of Mehboob's "Humayun" and trying his level best to help Mehboob to finish it off as soon as possible.

That jealous people wrongly call Mehboob Productions a Pakistan concern, saying that he doesn't employ Hindus. This is all wrong as Mehboob's second in command is Babubhai Mehta, a good fast-dyed Hindu just like Todarmull, who served Akbar the Great.

That once again people give a wrong label by calling Prakash Pictures an essentially Hindu company saying that they employ no Mahomedans. The Prakash people

ANOTHER SMASH HIT FROM

The Creators Of "BARE NAWAB SAAB"!

SILVER FILMS'

SMASH SOCIAL HIT

NASEEB

(CAN'T HELP IT)

STORY: K. S DARYANI
DIRECTION: V E D I
DIALOGUE: W A Q I F
MUSIC: GOBINDRAM

Its Drama Will Stir You!

STARRING:
KUMAR, PRAMILLA, DAVID
KRISHNAKANT, NAJMA,
SUNETRA, ZILLOO, LEELA
MISRA, GHORY AND
BABY PADMINI

Its Romance Will Delight You!

EMBELLISHED WITH SCINTILLATING SONGS AND DAINTY DANCES!

For Territorial Rights Apply to

L. P. ACHARYA

'Phone: 31179
'Gram: "SACCHI BAAT"

KRISHNA BUILDING,
HORNBY RD., FORT, BOMBAY.

think that Mians don't go to Andheri to work because Bhendi Bazaar is so far off. But why should people forget that the Bhatt Brothers have eight Parsis as partners and none of them is even a Hindu.

That one day Pandit Indra submitted the following bill to Sardar Chandulal Shah: 3 songs of "Dhanna Bhagat"=Rs. 900/-; 2 songs of "Chand Chakori" =Rs. 600/-; Loss on "Mastani" Rs. 250/- (Rs. 125/- each way); Loss on "Cultured Pearl" Rs. 300/- (Rs. 150/- each way; Loss of profits for not tipping "Gunial" (Rs. 1,500/-); Loss on Baburao Patel's "Maid of Honour" because Chandulal Seth's "Gunial" beat it Rs. 300/-; 17th cousin's marriage present Rs. 500/- (marriage in Marwar) Total Rs. 4,350/-. As it is a mad man's job to argue with Panditji, Chandulal looked at the man twice and paid the bill to save his own sanity.

That Mumtaz Shanti has to move about in a veil on the Race Course, because her husband Walli thinks that Mumtaz is the most beautiful woman living on earth these days. And so is Walli, the greatest writer of all times. We don't know whether Mumtaz thinks so, too.

That glass-eyed Zabak is trying his best to induce Producer Shantaram to buy a few race horses to compete with Sardar Chandulal Shah. Before Shantaram agrees he should know that a race-horse costs Rs. 50,000/- to purchase, Rs. 500/- a month to maintain, runs no where when you have Rs. 10,000/- bet on it and sees the winning post once in a blue moon. With these statistics Zabak's chances are very slender. Shantaram would rather maintain one more wife than feed a race horse. which very rarely reaches the winning post.

That according to glass-eyed Zabak, as heard on the race-course, he is in supreme command of "Dr. Kotnis", Shantaram's new picture. Zabak is, of course, qualified for the post because he has a Chinese wife. But then what part does Shantaram play in the picture with Zabak in supreme command? If "Dr. Kotnis" succeeds at the box-office, Zabak will have to be congratulated.

That Story-writer Dewan Sharar evidently does not like Abbas-Sathe-Zabak corporation to be revolving round Shantaram. Dewan Saheb is polite enough in the studios but not so discreet in his club room at the C. C. I.

That David, the "Shakuni" of "Draupadi" stood himself a 'chhota' to celebrate his success on the premiere day and paid the barman in a moment of weakness. He has since lost fourteen pounds in weight repenting for the mistake. David, really, should not be so generous with his hard-earned money. It is really chivalrous to do this for a man who does not carry a match-box because he will have to buy a packet of cigarettes to keep the match-box company. David does not believe in these packet-and-box romances.

That Mrs. Devika Rani Rai is reported to have made Film-actor Jairaj, a film-director now to avoid Baburao Patel's criticism on Jairaj's appearance in films. Isn't she a bit touchy?

That Lyric-writer Pradeep is not seen at the different newspaper offices these days, because of the 'storm' he created in "C. C. R. Navjawan" after two years of writing.

— SUNRICH' HITS FOR 1945 —

I
WORLD RIGHTS!
SUNRISE'S SUNNY HIT
COLLEGIAN
Direction: BALWANT BHATT
Cast: Chandraprabha Balwantsingh, MAYA BANERJI

II
FOR BOMBAY, C. P. C. I., NORTH AND OVERSEAS
PRAJA PICTURES SOCIAL HIT
UMANG
Direction: K. M. MULTANI
Cast: MOTILAL, Chandraprabha, Harish, Prabha, Sunalini

III
FOR BOMBAY, C.P.C.I., NORTH SIND, OVERSEAS
BHARAT PRODUCTIONS' BOX-OFFICE HIT
MEENA
Direction: PHANI MUZUMDAR
Cast: Hansa Wadkar, Vasanti, Dixit and Anand

IV
ALL TERRITORIES EXCEPT BENGAL
BHARAT PRODUCTIONS' STAR-STUDDED HIT
"AN BAN"
Direction: N. LAHERI
Starring: NARGIS, Pahari Sanyal, Jagirdar, Mubarak, Shah Nawaz & SHOBHANA SAMARTH
Music: GYAN DUTT

V
FOR BOMBAY, C. P. C. I.
NIGAR PRODUCTIONS' SMASH HIT
PANCHI
Direction: BARKAT MEHRA
Cast: Manorama, Ajmal, Salma, Hari Shivdasani

VI
FOR BOMBAY PRESIDENCY
SHALIMAR'S SOCIAL JEWEL
MUN KI JEET
Direction: W. Z AHMED
Cast: Neena, Shyam, Rajkumari Shukla, etc.

VII
SUNRISE'S POWERFUL HIT
NAUKAR
Direction: SHAUKAT HUSSAIN
Cast: CHANDRAMOHAN, Nurjehan, Shobhana Samarth, Yakub.

VIII
SUNRISE'S SOCIAL HIT
DUHAI
Story: M. G. DAVE
Direction: VYAS
Starring: SHANTA APTE, KUMAR, NURJEHAN, Mirza Mushraf

FOR TERRITORIAL RIGHTS APPLY TO SUNRICH PICTURES. C/O KAMAL TALKIES, SANDHURST ROAD, BOMBAY. PHONE 40455

1944'S GREAT GIFT TO 1945

A BOMBAY TALKIES PICTURE

JWAR BHATA

Produced & Directed by **Amiya Chakrabarty**

STARRING:

MRIDULA, SHAMIM, AGHA JAN,
DILEEP KUMAR & MUMTAZ ALI

SONGS: NARENDRA

MUSIC: ANIL BISWAS

DIALOGUES: B. C. VARMA

Running at **MAJESTIC**

Three Shows Daily: 4, 7, 10 P. M.
Sat., Sun., Holidays—Matinee 1 P.M.
Advance Booking: 9-30 to 12 noon
3-30 to 6-30 P.M.

SUSHILA RANI—

Who doesn't know her by now? With many songs and a beautiful dance she is entertaining all fans at the Imperial where "Draupadi" is running in the 11th continuous week of crowds.

Editor's Mail

[In this section, the editor himself replies to queries from the letters. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

M. M. A. QARNY (Delhi)

Don't you think there is some resemblance between the following pairs: Basil Rathbone and Jeevan; Frances Dee and Shobhana Samarth; Ann Ruthford and Sabita Devi, Lionel Barrymore and Majid?

Not in their art except that they belong to the human race.

K. N. NAGA RAJAN (Bangalore)

Is Motilal still a moonlight palmist?

Not these days. Now he shows his own palm to others and inquires from where the next picture work is coming.

Have you any post-war plans for the development of the Indian film industry?

I have none. There are many others doing a lot of planning. Most of which is plotting. Post-war planning is merely a political slogan. Don't believe in all these current stories which you hear about different industries. If we plan something in India, there will be counter-planning in England. And remember the rulers' plans become laws, while those of the slaves becomes crimes.

Miss LATA RAO (Bombay)

Why don't the Bombay Talkies produce historical pictures?

Because they are mighty busy with hysterical ones.

How did you manage to find such a beautiful girl like Sushila Rani as your secretary?

Twenty-two years back I had placed a special order with a brilliant lawyer and his scholarly mate. They kept their word and sent me the goods. She was a product of post-war planning after the last World War. Don't you congratulate me on my foresight and wisdom?

MUSTAFA USMAN KHAN (Anantpur)

May I know to what particular community Nargis belongs?

Oh, yes! She is a member of Eve's Community and is at an attractive age at present.

Kr. RAJENDRA SINGH (Agra)

Have you got any girl friend?

None! Intellectuals are considered not romantic enough to nurse a girl friend. Can you find me one?

B. H. RAO (Andheri)

What is the definition of 'Love'?

Heaven, if mutual—Hell, if one-sided! This is in the field of romance. In all other phases, it is an ennobling emotion.

Are Madrasi people allowed to act in Hindi films?

What do you mean by "Madrasi"...You are suffering from an inferiority-complex. What is wrong with the Madrasis? They are as good as any one else from the other provinces. The main qualification for acting in Hindi films is a good knowledge of Hindi. If a Tamilian can speak good Hindustani and he has talent for acting, by all means, he is welcome.

P. N. HUKKUR (Cawnpore)

Can you tell me the exact age at which actresses retire from the film line?

They begin at sweet 'seventeen', work for fifteen years and sometimes more and retire at 'twenty-one'. During their stardom they refuse to grow but a year after their retirement they suddenly look 45.

SURESH KUMAR GUPTA (New Delhi)

How is that even married people don't give up the habit of gazing at other girls?

Is marriage a funeral of the man that he should go through the streets with his eyes closed like a dead body? Gazing at girls in the street is not a polite thing to do, whether the man is married or not. It is embarrassing to the ladies and unmannerly for the man. There is, however, no social crime in noticing a beautiful person if you happen to see one without embarrassing her.

David has found something in Gita Nizami to look that way in "Panna", a social picture of Navyug.

Married people indulge in this pastime of gazing probably to take the incentive home where the fires are subdued due to possession and familiarity.

Miss PRABHA MAHANTY (Masulipatam)

Has Devika Rani any children?

Yes, over four hundred. One of whom is old Pithawalla, aged 50.

C. S. L. NARASIMHAN (Madras)

Pictures of Draupadi on your cover unnecessarily expose the artiste too much. Draupadi was an ideal of Hindu womanhood, then how do you explain such a pictorial representation of her?

Tell me, was Draupadi wrapped in blankets? What do you think was Draupadi—a piece of cheese to be wrapped in wax-paper? She was a beautiful woman and not in a veil. How else should she be dressed within the limitations of decency and art? In the South, I have seen in the streets thousands of women without the upper garments. How do you explain this phenomenon? Or, do you label them merely as 'untouchables' and leave them at it? There must be some history behind their present costume.

G. GURUBUX SINGH (Karachi)

For your article "New Faces Required" in "Bombay Calling", you can be prosecuted for dissuading the youth from joining the army and asking them to work in films?

I am a film recruiting officer and have nothing to do with the army. The army can look after itself without my services. I want new boys and girls to join the film industry and the stuff I need can never handle an army rifle. Imagine our Motilals and Surendras with rifles. They can't even balance our studio dummy rifles which never kick and fire nothing. So the army is losing nothing.

B. M. PUNJWANI (Bombay)

Who sings for Neena in "Prem Sangeet"? The voice sounds very familiar!

Yes, it belongs to our old family ghost—Amirbai Karnataki, who has made many crows sound like cuckoos.

Miss KUMUDA PHANSE (Baroda)

Which is more intoxicating, physical beauty or spiritual beauty? Can they be defined?

Intoxication requires a concrete incentive. Physical beauty is something one can see and with the help of the eyes, the human mind can inebriate itself by creating round a beautiful object any mad world of fantasy. Spiritual beauty needs intimate association and discernment to be discovered. It doesn't intoxicate a person, it just satisfies and ennobles. The conquests of the latter endure longer than those of the former. Because spiritual beauty grows with age and association while physical beauty deteriorates.

Is beauty to be judged by objective or subjective standards? Very often the latter is indulged.

By both processes. When a general assessment of beauty is to be done in comparison with other

RANJIT

Presents

SADHONA BOSE ☆ SURENDRA
PRITHVIRAJ ☆ KAMLA CHATTERJI

in

VISH-KANYA

Director: KIDAR SHARMA

☆☆ *AJIT RELEASE* ☆☆

ROYAL OPERA HOUSE

beautiful objects, the objective method is used. But when an individual opinion is to be expressed on someone or something beautiful, the human mind can't escape being subjective, even though the background of objective judgment is present constantly at the back of the mind. The influence of beauty is never institutional, it is always individual. What is considered beautiful in China is not endorsed in India. Similarly, what is beautiful to one mind may not prove as beautiful to another.

K. S. KADAM (Palghar)

Producers like V. Shantaram should not produce pictures like "P. P. A. Dera". There is nothing progressive in that picture.

You are right. It is rather strange that Shantaram, who always claims being progressive in his views and work, should have given such a reactionary stuff as "P. P. A. Dera". Half of the story is pure humbug and the bathos of ridicule is reached when the hero starts pulling at the bell-rope to get his eye-sight back.

"Shahenshah Babar", a good subject, was ruined by bad direction. Doesn't this prove that Ranjit should look out for good directors?

This has been a chronic complaint with Ranjit and Chandulal Shah has been constantly on the look-out. But after a long search, the poor fellow got a female-voiced male director in Kedar Sharma who gave "Arman" and "Vish Kanya" and a pan-chewing Miyan in Wajahat Mirza who did "Babar". Add to these H.M.V. Chaturbhuj Doshi and you will feel like sympathising with Chandulal. We hardly have any professional motion picture directors and good ones are not yet born.

How far does a superiority-complex help a person in his work?

In work itself there can't be any superiority-complex. Work needs confidence, sometimes in an overwhelming quantity. With success a person develops a superiority-complex and it is justified because he has beaten the others out of field.

Miss M. SUKHTHANKAR (Bombay)

Would you call Ragini beautiful? Some Hindi magazines say that she is the most beautiful among Indian stars?

Never mind what the Hindi fellows say. They often say what the producers want them to say. Ragini has pretty attractive eyes, but her features are Amazonian and we cannot call her beautiful. Aren't we taught that a woman must be soft and delicate to be termed beautiful?

How is that Meena has not become popular and known to the public inspite of a pretty face and a good figure?

Meena looks pretty in life but not in a picture. Besides what chance can the poor girl get in Minerva where Sohrab Modi competes with every one including the heroine. We must not forget that Sohrab is an actor first and a producer afterwards, according to his own confession.

Mehtab has good eyes but she doesn't lift them much in her pictures. Why?

Probably because every time she lifts them she sees Sohrab Modi standing right in front. And that's not much to see.

Why does Sohrab Modi think that Mehtab is the only good artiste we have on the Indian screen?

He doesn't 'think' so, he only 'says' so. And 'saying' is often for publicity. You must remember that Sohrab is a shrewd and successful producer and there must be a big gulf between his thoughts and words.

K. RAMACHANDRAN (Matunga)

Manorama, the "Khazanchi" girl, is looking awfully fat nowadays. What a sight she presents in the Punjabi costume?

Yes, Manorama has always been on the biggish side, but nowadays she is making herself a big problem for two eyes. The other day I saw her at the Races in Bombay and wondered whether I could feed some of my lean horses on Manorama's rations. She was all the vitamins from A to Z. And that Punjabi costume brings out Vitamin 'B' too effectively.

Which person suffers most in life, the conventional or the unconventional?

The conventional person is usually a coward. His strength is hypocrisy. His finer senses are usually dead and through a life-time he acquires a good thick skin which he needs to parry the shafts of society. The conventional person is a pillar of modern society. He doesn't suffer much because he is in majority and his community supports him by collateral hypocrisy. The unconventional person is usually nearer nature being emotional and creative in thought. He is a rebel to the world and naturally becomes an easy target of society. And though he often suffers in material values of life, he secures greater peace of mind and happiness than the conventional one who is constantly looking out for approval from others.

Miss A. TYEBJI (Bombay)

Is it good to be ambitious in life?

What else can you do in life than be ambitious to reach somewhere unless you wish to go to an unknown grave with a few family frogs shedding some crocodile tears which dry no sooner they turn their back on your last remains?

Does extreme sensitiveness indicate a highly artistic nature?

Have you seen a razor blade? Isn't it an extremely sharp affair, likely to acquire a dent with the least resistance? The human mind is like that. The more you sharpen it and the more sensitive you make it, the quicker it acquires the dents of life, be they artistic, economic, romantic or tragic. If the bent of mind is towards art, an extremely sensitive mind will make the person a great artist.

Charlie gets on my nerves with his funny-looking face and his stupid, coarse expressions. When will he stop this nonsense?

He won't oblige you and me. Charlie caters for the Bhendy Bazar gentry and Peddar Road folks have no right to comment on him. You can always avoid him by not seeing the pictures in which he works. You probably do not know that Charlie is a good artiste, but his good work does not sell. So he has become a pedlar of junk.

What is Director Mehboob doing these days?

He is producing "Humayun" and keeping it a good secret. Miyan Kardar has taught him this new method of business.

A. R. REHMAN (Jogeshwari)

It is a wonder how the picture, "Ma Baap" ran so well. Everything about the picture is so ordinary?

But Producer V. M. Vyas' luck is extraordinary. Whatever he touches seems to be turning into gold these days and he doesn't mind what carat gold he gets in return, so long as it is something that glitters and softens his wide-awake staring eyes.

How has Baburao Pendharkar taken the success of your picture "Draupadi"?

He is still issuing new statements on why he left New Huns. This fellow nurses a stupid notion that people are worried about this problem and he is obliging them by solving it in some cheap Marathi rags. Evidently, this man is a bad loser.

Miss VIMAL REGE (Poona)

Does the name, Baburao Patel spell romance?

Yes, with the capital 'R'. Are you missing something?

How long does a 'romance' usually last?

Romance is the symphony of two souls and two hearts in unison. When you hear a note of discord, remember the players are banging the wrong key.

Do you think Jayashree can maintain her figure after so many of her own "productions"?

Jayashree never had a stream-lined figure. She has always been heavy in parts where beautiful women are expected to be light. Her frequent motherhood is bound to affect what little she had in the way of a figure. Watch her eyes in her next picture. You will miss in them glamorous romance which just evaporates after the very first motherhood.

How far and how much should one sacrifice for art?

If art is a proved talent in a person and is a dominating influence in life, then no sacrifice is great enough. To the highly artistic the conventional way of life becomes a miserable drudgery that warps the soul and makes life a burden. Since we can live only one life to attain happiness and peace of mind, we had better permit a full scope to our supreme emotion of life be it art or economics.

BREAKING RECORDS IN SOUTH & C.P. C.I. CIRCUIT

A SOCIAL HIT
FULL OF ENTERTAINMENT

CARAVANS'

BHAI

Starring: MANORAMA, SATISH, ASHA, RADHARANI & ZAHUR RAJA

DIRECTION: K. D. MEHRA
MUSIC: GULAM HAIDER

For Bengal only:
MEHER TALKIE DISTRIBUTORS,
Tribhuvan Road, BOMBAY 4.

OUR AGENTS FOR NEW PICTURES:
NORTH: POPULAR PICTURES, LAHORE.
NORTH: EVERNEW PICTURES, PESHAWAR.
SOUTH: SHARLA PICTURES, MADRAS.
C.P.C.I.: POPULAR FILMS LTD., BHUSAVAL.
OVERSEAS: L. B. LULLA, BOMBAY.

Aren't all women born house-wives?

Where did you get this silly notion? Even all mothers are not born house-wives. Many Hollywood mothers do not even know what sort of a Kangaroo a "house-wife" is. Keeping house is a profession and a house-wife is a professional person. If the implication of your question is: "Should all women marry and settle down as house-wives?" My answer is: "No" not all! Only some should. The times have changed. In olden times the woman was economically dependent on man. She had no individual social existence. Nowadays women make as good pillars of society as men. They vie with men in almost all human activities. In olden times, men glorified the house-wife's post because they wanted the woman to be at home to cook for and feed the brute. To the woman who has no other talent or nothing extraordinary in her, I would grant the clumsy, conventional job of a house-wife to secure two square meals, to suffer an occasional rape and to multiply more slaves of convention. But to the talented, the world of cooking pots and crying babies becomes a hell of an existence. Strangely enough frustrated women, who have realised their own mistake in becoming prosaic house-wives, blackmail others into the net to get some vindication for their own plight. And the house-wife racket has gone on merrily through ages, till our own country gave birth to 400 million slaves, more weight than the land can bear.

Miss SUDHA KARNATKI (Hubli)

Why does almost every film star pluck her eyebrows? Doesn't this make the eyelids look awful?

Film stars are not normal people. In India someone seems to have told the girls that in Hollywood, they pluck the eyebrows and shape them. Our girls have learnt the plucking process but don't yet know anything about the shaping part of it. The result is that we see so many funny women on the screen these days. Two that come to my mind are Snehaprabha and Nur Jehan. To me they look just too awful for words with their funnily shaped eyebrows which disrobe their eyelids.

Has the beautiful Naseem kept up her old reputation for beauty in "C. C. R. Navjawan"?

Physical beauty always has a past, never a future. When I saw Naseem I remembered some Urdu poet's significant line: "खंडहर बता रहे हैं, इमारत अज़ीम थी"। Yes, Naseem's reputation for beauty is fast becoming a legend of the past.

Why do Hollywood stars marry at all if divorce comes immediately in the wake of marriage?

In Hollywood marriage seems to have become an adventure and a good institution for publicity. The stars seem to be versatile samplers in their sex requirements. Probably in trying to achieve ideal companionship, they have to go through several marital experiments, before they finally settle down through sheer lassitude on both sides. Whatever that be, those girls overseas show more wisdom and enterprise in breaking the shackles once these start biting into their flesh than by remaining in eternal bondage like the slavish cows in our country. Marriage is so rusty an institution that it creaks badly, day and night disturbing the harmony of companionship.

K. M. SHUKAL (Ahmedabad)

Who do you think will win in this world-record run competition between "Ram Rajya" and "Shakuntala". Doesn't it sound like a big farce?

It is not so much a farce. It is a pity in these days of theatre shortage with so many new pictures lying in the tins. These producers, however, are not deceiving any one else but themselves. Both the pictures are being run on two-year old contracts with their minimum weekly hold-over in the region of Rs 3,000, which is not a huge amount to collect in these days of inflation within seven days. They may pile up the weeks but world records are counted in cash.

Shantaram is grooming himself for stardom after so many years of film direction. Can we expect you also to repeat this stunt?

I am afraid, I have no time, having several different things to attend to. Shantaram does nothing else but production and he sported the greasepaint when he was a child and played a chorus girl. I have not yet used a cold cream even after a rough shave. By the way, the latest, I hear is that Shantaram has become a bit nervous about the new role he wanted to play. They say that he won't play it after all because his tongue can not be twisted the Hindustani way so easily.

R. K. BHAT (Dadar)

Why has Producer Mukerji become a Hindu-Muslim unity propagandist in his "C. C. R. Navjawan" which he calls "a big hit of the year"?

Yes, "C. C. R. Navjawan" looks like a propaganda picture. Mukerji probably thinks that by exploiting a popular sentiment, he might be able to bring his firm out of the woods. Little does he know the tide that is sweeping over the nation.

As a critic and the foremost one in India, people expect you to keep balance of mind in your writings. Why then do you show favouritism to the new star Sushila Rani?

Who said that I show any favouritism to her? I am merely being accused of it because of the conspiracy of circumstances. Sushila happens to be my secretary and I happen to be her first fan. I write what I honestly think of her. Can't I do that without being suspected of favouritism? To please some narrow-minded persons, should I be dishonest and write against her to establish my seeming impartiality with vindictiveness? What had Mr. Horniman to do with Sushila Rani? Why the hell did he write so beautifully about her? Mr. Horniman is not a man to listen to any one. Why did a great scholar like Dewan

Bahadur Jhaveri say that, "Sushila's work is great and good"? I didn't ask him to. Different people have different likes and dislikes but they can't be accused of dishonesty. Where then have I lost my balance of mind? I think you are being prejudiced and unfair.

If Sushila Rani works in "Matwali Mira" are you going to conduct the same type of campaign of glorification of the picture before its conception and completion?

Listen, old boy, there is something wrong with your mind. A motion picture is a saleable commodity which needs as much of a sales talk as a match box. If you have to sell something you have to shout about it. Everyone is doing it every day. Why should people object if I do the same? If I have gold in my house and if I don't shout about it even a thief won't come and steal it. Do you think I should produce a picture quietly and spring it as a surprise on the people? A motion picture costs several lakhs of rupees and if it is made a family secret who would pay for it? Besides in Sushila Rani I have some one worthy of all the shouting. She is not working with ten producers like some other girls and it pays me as a producer to give her good publicity. By the way, are you teaching me business?

MURLIDHAR DHADHICH (Bombay)

I perfectly agree with your review of "Ronaq" but somehow I cannot reconcile myself with your slashing criticism of Chandraprabha. She is a new comer and deserves some encouragement. She is better looking than Snehaprabha and Maya Bannerjee.

Who said that Chandra was worse looking than those whom you have mentioned? I merely wrote what Chandra looked like to me and about the big bite she had taken in that dancer's role. My criticism should not discourage her. If she is a wise girl, in future she will bite only as much as she can swallow. A critic is not supposed to take note of new comers or old stagers in criticising a motion picture. His criticism is based on the ultimate result as seen on the screen. Scores of papers maliciously criticised Sushila Rani leaving her screen work in "Draupadi" severely alone. But does that discourage her? I never criticise persons. I criticise only performances. While writing about Chandra, I forgot that she was a new girl who deserved encouragement. This glaring fact has to be remembered by her producers and not by her critics. Personally, I like Chandra, but how does that help her as an artiste?

Have you any idea of how Durga Khote's "autumn romance" (as described by a paper) with Flight-Lieutenant Rashid is progressing nowadays?

Why bother about autumn romances with spring round the corner? They have both had plenty of experience of life and they must be getting along pretty well. And if anything does go wrong there is nothing much to weep over. At their age no hearts are broken and no suicides are expected.

WAR OR NO WAR
Exhibitors of
Barker
Lansing
AND
SOUND Westrex SYSTEM
W. E. CO
MADE UNDER PATENTS OF
Western Electric
SOUND SYSTEMS
The most Popular Sound System of the day
Enjoy complete Satisfaction
Prompt Service and supply of all Spare Parts assured
Available from stock complete equipments, all spare parts and Arc lamps for high and low intensity operation.
Apply for details and prices to:
INTERNATIONAL TALKIE EQUIPMENT COMPANY.
17, New Queen's Road, Bombay, 4.
Phone: 20892. *Gram: "SOUNDHEAD"*
Branch
18, MOUNT ROAD. MADRAS.

Why is Nalini Jayawant wasting so much time in honeymooning with her once-lover-now-husband, Virendra Desai? A charming girl like that should be up and doing?

She is up and doing but she has to carry Virendra's weight up too. They say that she will work only in those pictures which hubby Virendra will direct. But Virendra's past achievements are not much of a recommendation for producers to plunge.

K. SHIVADASANI (Poona)

Has Dewan Sharar descended from the top of his "Parbat" after his "P. P. A. Dera?"

Not yet. Nowadays, like his hero in the picture, he throws stones at his old friends.

Why do you want to purchase the ten-rupee note, autographed by Sushila Rani for Rs. 100? You can have a hundred autographs from her whenever you ask. Are you mad?

Mad? That's the right word for me. My friends have always called me 'slightly mad', while I congratulate myself on being completely mad. Tell me why do people pay for an old painting thousands of rupees? Can they not get the same stuff done for much less? That spontaneous autograph by Sushila is worth a million to the man who values it. What fun is there in her giving me a hundred autograph after my asking for them? People pay for the kick they get out of life and this is an incident of that type.

Miss SITA ADVANI (Hyderabad)

Why has a big star like Jamuna consented to work in Vyas' Sunrise Pictures? What a great tragedy really!

Not for Vyas in any case. Admitting that Jamuna is a fine artiste, why shouldn't she work with Vyas, if she can play the lead in a picture like "Ranee". Besides, art is only an excuse of this industry, while commerce is its real soul. As an artiste Jamuna has a price and Vyas has paid it.

Why doesn't Sardar Chandulal Shah direct pictures now? Will he make an intelligent director?

Always! No one can dispute Chandulal's extraordinary intelligence. He must have directed over fifty pictures and not one was unintelligent. Some were really remarkable for the times. Chandulal worked as a director as long as his partner Miss Gohar worked as an artiste. Now both have retired from executive work and expect the younger brigade to carry on with the work. But all the hired directors together cannot display even an atom of Chandulal's intelligence and originality.

Who is this Kamlabai Manglorekar who is ceaselessly advertising "Panna Dai"?

She is a brave little lady on the wrong track. At her age she should be praying and devoting her time to the Lord. Instead, she is producing a motion picture and praying before the unreliable film artistes.

Condemned For Life—

SHE LIVED TO COMMAND RESPECT OF PEOPLE!

NAVYUG'S SONG AND DANCE DRAMA

PANNA

THE STORY OF A HEROIC GIRL

Direction: **NAJAM NAQVI**
Songs: **WALLI**
Music: **AMIR ALI**

Starring: **GEETA NIZAMI**, JAIRAJ, DAVID, KUSUM DESHPANDE

NOW READY FOR RELEASE!

UNDER PRODUCTION

DIN RAAT

Direction: **SHOREY DAULTALVI**

Starring: **SNEHPRABHA**, PARESH BANERJI, VASANT THENGDI, SULOCHANA CHATERJI.

Sole Distributors:
PEERLESS PICTURES, BOMBAY 4.

RAMNIK PRODUCTIONS

Have the Proud Privilege of announcing that they have secured on a loan

from Messrs. HINDUSTAN CHITRA

THE DISTINGUISHED SERVICES OF

KISHORE SAHU

India's Genius Director with an unbeatable record of all-round versatility to

PRODUCE AND DIRECT

the Million Rupee Historical

VEER KUNAL

ALL STAR CAST

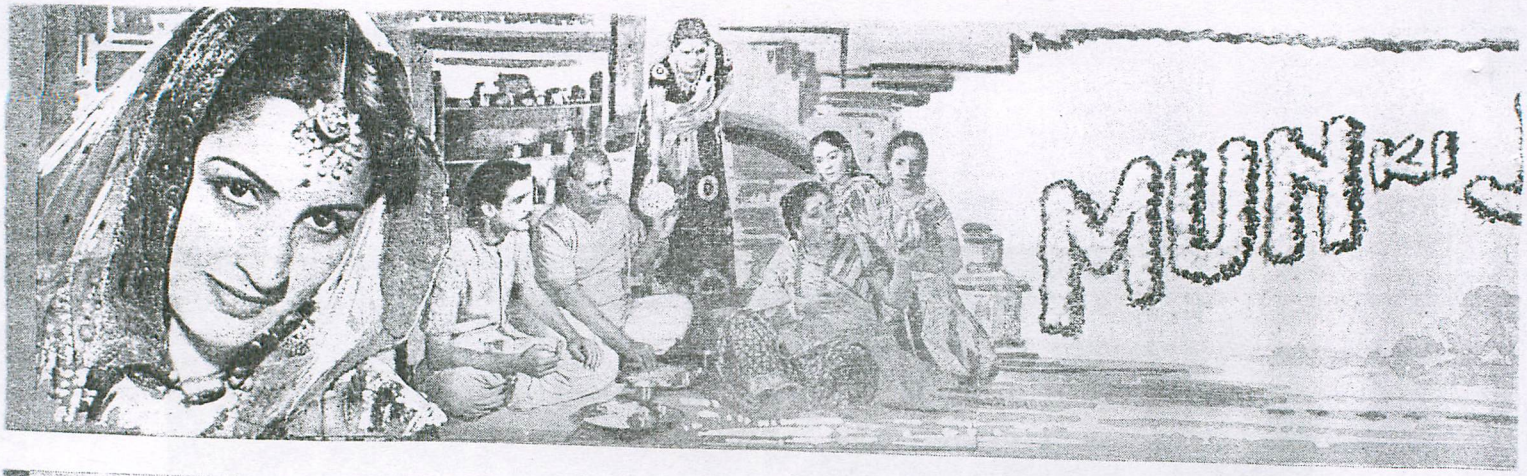
For Particulars :

Ramniklal Mohanlal & Co.

Khetwadi Main Road, BOMBAY.

NIRMALA—

This pretty starlet is reported to have given some good work in "Gaali", a social story of N. R. Desai Productions. The picture is now running at the Lamington in Bombay



SHALIMAR PICTURES PRESENTS

LIFE OF

Shre

Krishna Bhagw

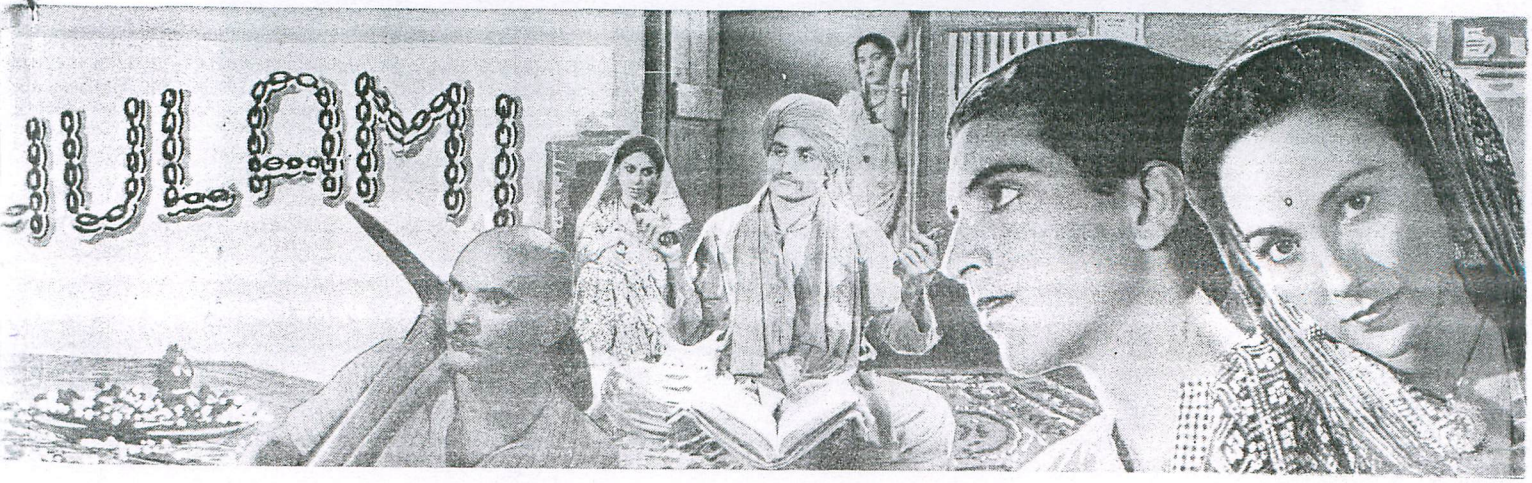
Produced & Directed by

W. Z. Ahmed

SHALIMAR PICTURES
ART FOR PEOPLE'S SAKE

JEET

e
an


ULAMI

SADHONA BOSE

This smart dancing artiste of Bengal will be soon on the screen at the Opera House in Bombay in "Vish Kanya", a costume story of Ranjit.

RANJIT

Presents

SAIGAL

Singing Idol of India's Millions

with

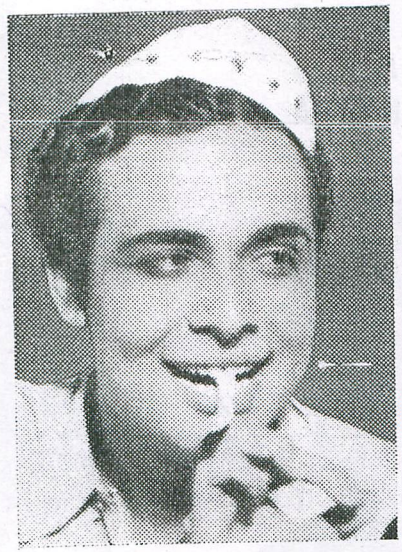
MONICA DESAI

ARUN

KAMALA CHATTERJEE

LALA YAKUB

in



Direction :

KIDAR SHARMA

Music :

KHEMCHAND PRAKASH

(of Tansen Fame)

Bhaunra

भंवरा

A hilarious musical comedy.

World rights with

SANTRAM PICTURES

TRIBHUVAN ROAD, - - - BOMBAY, 4.

BABY MADHURI...
India's Shirley Temple in her grandest role since "VISHVAS"

STARRING
MAZHAR KHAN
WITH
CHANDRAPRABHA
NANDREKAR
DIXIT AND
BABY SHAKUNTALA

IN
BASANT PICTURES'

"Bachpan"

PRODUCED & DIRECTED BY
HOMI WADIA
WHO GAVE YOU "VISHVAS"

WORLD RIGHTS CONTROLLED BY
NATIONAL FINANCE CORPORATION
15, KISON MAHAL, TRIBHUVAN RD., BOMBAY 4.

Dr. Sir Radhakrishnan Approves

Sushila Rani's Theme For "Draupadi"

Welcomes Sushila Rani's Entry Into Films

By T. V. PARVATE

(Sub-editor, Bombay Chronicle)

Dr. Sir Radhakrishnan

I had the rare good fortune of being thrown in Dr. Sir Radhakrishnan's company for nearly 30 hours when he came to Bombay in connection with the Konkan Education Society's Silver Jubilee. We travelled together in steam launch and motor cars, were consistently juxtaposed and even stayed in the same apartment at Roha for the night. That gave me an excellent opportunity to hear his views on a number of questions. He enjoyed being questioned, cross-questioned and often sought information himself. A genuine Brahman according to our ancient ideal, he is as anxious to teach as to learn!

One of the questions naturally was the one that Sushila Rani has placed before all scholars and Pandits to reply. The opportunity for it presented itself when he was inspecting the Art Exhibition of the Konkan Education Society's High Schools at Roha. A student had made an exact copy of a 'Filmindia' frontispiece. Dr. Radhakrishnan saw it, turned to me and said with a smile "Your 'Filmindia' is here also!" Equally jocularly I rejoined "It must be wherever young people are".

This provided a cue to his grandson, Narasinham, an eighteen year old undergraduate of the Presidency College, Madras who was holidaying with his grandpa, to ask me whether I knew Sushila Rani and when I replied in the affirmative, he proceeded to ask more about her. As we were in the midst of a number of people and in a hurry to go to the Konkan Education Society's Silver Jubilee Celebration Pandal, I assured him that we would take up everything about Sushila Rani, 'Draupadi' and 'Filmindia' with his grandpa more suitably at night before we retired.

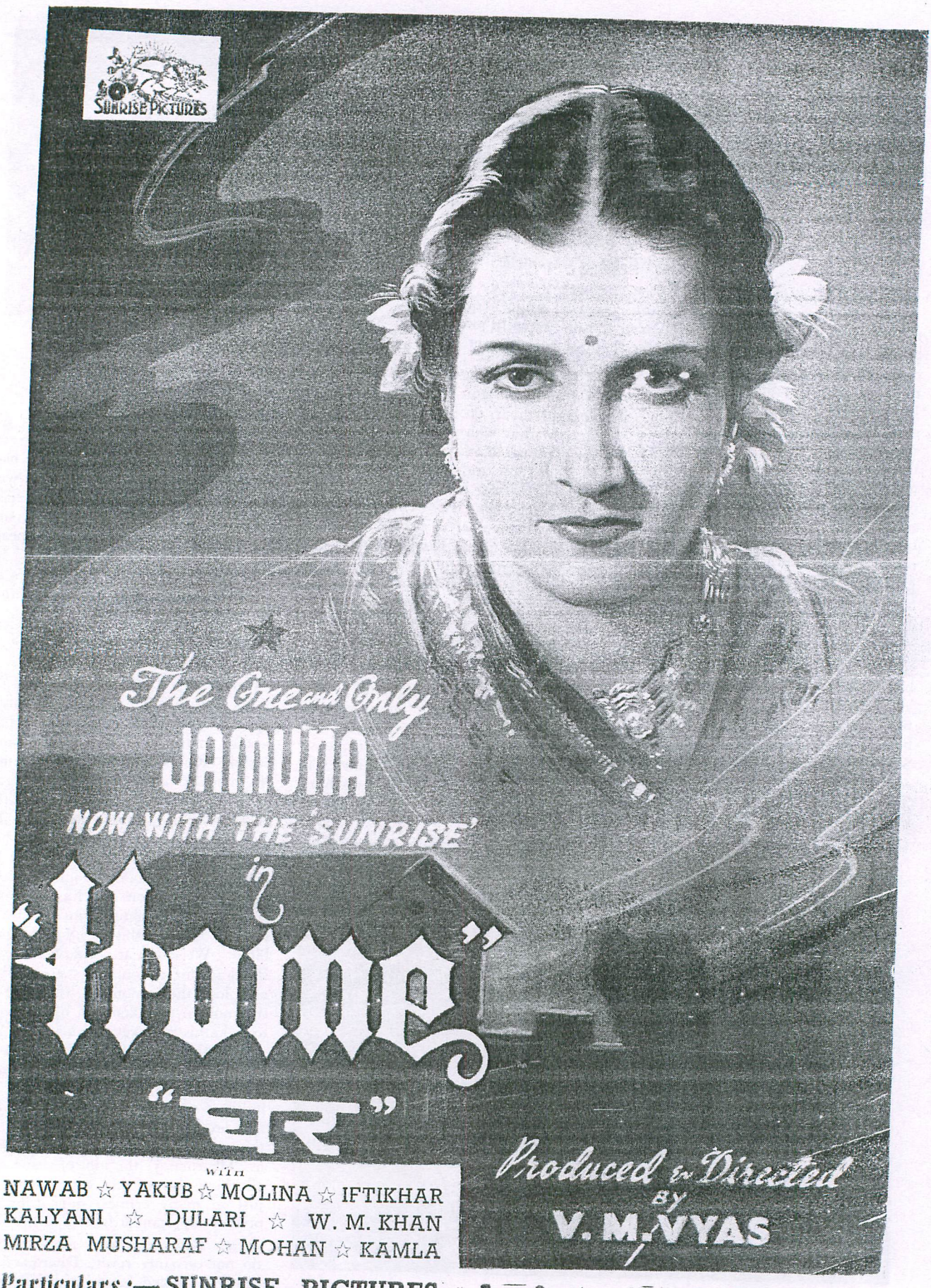
And so I did. I requested Dr. Radhakrishnan to see "Draupadi" on the Imperial screen after we returned to Bombay. He was willing to do so but only an interval of 80 minutes was at his disposal between our reaching Birla House and the Madras Express leaving Victoria Terminus. So he had to abandon the idea. When he was told that Sushila Rani, a first class treble graduate of his own University had written the screenplay and appeared in the title role of "Draupadi" he interrogatively remarked "So ladies of high education and culture are now coming in films?"

In "Mumtaz", a Ranjit picture, Khurshid and Chandramohan make a new team.

ANSWERS SUSHILA RANI'S QUESTION

I told Dr. Radhakrishnan the gist of the story of "Draupadi", emphasising its anti-gambling, educative, purposeful character. Then I put to him Sushila Rani's oft-repeated question: "In modern times, when a man goes to the races and loses his month's salary and is unable to meet his monthly bills, the world scoffs at him and labels him a gambler. Even his wife, who has been taught through ages to look upon her husband as a god, taunts and abuses him because he has lost the month's earnings in gambling. We laugh at people who madly shout in our cotton and share markets and lose their money. But none of the modern gamblers has had the guts to stake his wife yet and lose her. And yet, in the days of yore, Yudhistir, the most virtuous among the Pandavas, not only lost his empire, his brothers and self in gambling but also his devoted wife. May I know how this man has come down to posterity as "Dharmaraj" the idol of virtue, after all those acts of his which look like just so many crimes, judged by our present-day standards?"

Dr. Radhakrishnan replied: "We do not certainly revere Dharmaraj because he staked his wife and brothers and empire in the game of dice, but for



WITH

NAWAB ☆ YAKUB ☆ MOLINA ☆ IFTIKHAR
KALYANI ☆ DULARI ☆ W. M. KHAN
MIRZA MUSHARAF ☆ MOHAN ☆ KAMLA

Produced & Directed BY

V. M. VYAS

Particulars :— **SUNRISE PICTURES,** Lamington Road, Bombay 4.

In "Phool", Prithviraj plays the hero once again.

quite other qualities of his. Our ancient ancestors believed that it was never enough to stress the importance of anything in measured words. They always overdid and exaggerated their job. In order to show that Dharmaraj was a man who would keep his word, be quite fair and observe the rules of a game, at whatever cost, they made him stake and lose everything including his wife and yet keep his equanimity of mind and establish that he had behaved absolutely righteously throughout.

"Take the case of Harishchandra. In order to keep a promise he had made in a dream, he was made to go through sack-cloth and ashes. He had to sell himself, his wife, his son in auction. He had to kill his own son. Take again the case of King Ramchandra. He looked upon his kingly duty, his public duty as paramount. He sacrificed, deliberately, his private feelings, and personal attachment to Sita, even his judgment that she did not deserve to be forsaken for conforming to what he considered his public duty.

"In our eyes, Dharmaraj, Harishchandra and Ramchandra are unpractical men. That is quite true from our standpoint. Even in our days men who value their character and reputation from the same stern standpoint have lived. Deshabandhu Das paid every pie of the debt that his insolvent father owed to his Sawkars, even when there was no legal obligation to do so. Such men, because of their extraordinary ways are idolised by poets and romance writers. We may, therefore, revere Dharmaraj but may not emulate him. Hyperbole is a characteristic of all these stories and it was and perhaps still is considered good, artistic, literary form and an accepted figure of speech in Rhetorics.

"Behaviour under abnormal circumstances, by supermen and demigods is obviously not meant for ordinary mortals. According to an old Sanskrit saying, 'You should not aspire to behave like Gods. न देवचरितं चरेत्. We may enjoy these stories. And that is all there is to it. Which sane man can approve the conduct of Dharmaraj, much less keep it as anything like a model before him?"

"I do not consider it sacrilegious or in bad taste to produce a picture for anti-gambling propaganda, by singling out the dice-play episode from Mahabharata. For, inspite of all this, Yudhishtir's value as a magnificent character from that epic-poem will remain untarnished."

Watchout for

PRINCIPAL ATRE'S

magnificent musical extravaganza

PARINDE

Featuring :

SURENDRA

VANMALA

SITARA

BABURAO

PENDHARKAR

DIXIT

SUNALINI

Etc. Etc. Etc.

Directed by

PRINCIPAL ATRE

Music by

GOBINDRAM

World Rights Controlled by

UNITED FILM EXCHANGE

11 TAMARIND LANE, - FORT, BOMBAY.

PHONE NO. 22958

BOUND BY SHACKLES OF SOCIETY
BURNED BY THE HEAT OF PREJUDICE

The Sacred Story of A LOVE that stood the severest TEST of TIME & SCANDAL!

Starring:

9 EMINENT STARS

- ★ NIRMALA
- ★ KARAN DIWAN
- ★ YAKUB
- ★ MANJULA (of PRABHAT)
- ★ KANHAIYALAL
- ★ ANAND PRASAD
- ★ SUNALINI DEVI
- ★ JILLOO
- ★ GULAB

N. R. Desai Productions

GAALI

Presents

STORY & DIRECTION:
CHOWDHARY

PRODUCED AT
AMAR STUDIOS

Now Showing at

LAMINGTON

Particulars: AMAR PICTURES, 85, MAIN ROAD, DADAR, BOMBAY --- 14.

OUR REVIEW

"Jwar Bhata" Presents Some Old Fashioned Entertainment!

All-Round Amateurish Production By Amiya!

"Jwar Bhata" will not help the Bombay Talkies Ltd. to recapture their old reputation as producers of box-office hits. Though this picture is a shade better than "Hamari Baat" and "Char Ankhen", it certainly is not a world-beater like "Basant", which entertained people and got them into good humour to pay at the box-offices.

Once again the subject matter of the story offers the least intellectual resistance. It is always so with the pictures produced by the Bombay Talkies. They have never ventured to give something unusual or something outstanding and they seem to rely upon the music and the dancing to do the entertaining part in the midst of a thin, transparent story.

The story of "Jwar Bhata" has been seen several times on the Indian screen and half-a-dozen times on the English screen. The plot and its development, therefore, remain familiar and immediately the characters are introduced in the first reel, we all know what exactly will be the end. Suspense, a vital element of entertainment, does not therefore become a pretence of the story of "Jwar Bhata".

THE ETERNAL TRIANGLE

Renu and Rama are two grown up daughters of a country-side gentleman. Rama is the elder and the old man is worried about her marriage. Narendra is a modern son of a rich city man. Narendra's father forges a betrothal tie between Rama and Narendra without the boy's knowledge. But the boy is shown as dramatically adventurous. He sports a beard and comes to the village to have a look at his prospective bride and incidentally falls in love with Renu. This beard and thief sequence is silly in the extreme. Renu reciprocates the sentiment. Agha Jan's (Narendra) love-making methods dissipate the entire sentimental gravity of the emotional relationship between Renu and Narendra. The man can't act and the whole affair looks frivolous.

Narendra, the modern city boy, does not care to see his bride personally and we are told that he does not even know, by photographs or other means, that he is to be married to Rama, Renu's elder sister, till both of them recognise each other after the wedding. It is a believe-it-or-not yarn of 1944.

The wedding creates a tragedy in the life of Renu. She blames the Almighty for this terrible mix-up and is ordered out of the house by her father for defiling the altar of family prayer. The girl, who had so far led a cloistered life under the devoted protection of her father, walks in a

JWAR BHATA

Producers:	Bombay Talkies Ltd.
Language:	Hindustani.
Story & Screenplay:	Amiya Chakrabarty.
Dialogues:	B. C. Verma.
Lyrics:	Narendra.
Photography:	R. D. Mathur.
Recording:	S. R. Pabani.
Music:	Anil Biswas.
Cast:	Mridula, Shamim, Agha Jan, Dileep Kumar, etc.
Released At:	Majestic, Bombay.
Date of Release:	29th Nov. '44.

Director:
AMIYA CHAKRABARTY

trance to the railway station and boards a train. The whole village is searching for her, but none of them imagine that she may have gone to the railway station. The tempo of this search is ridiculously inconsistent and Renu who walks at a snail's speed is never overtaken by running people in a tiny village. Marvellous escape that is.

Renu gets into a compartment containing a stage troupe. There is ready-made sympathy waiting for her and she is accepted into their bosom straightaway. A slight synthetic thrill is provided by a police inspector interfering with the plans and future

Bombay Talkies searched for a hero and found Dilip Kumar. You can see his anaemic self in "Jwar Bhata", a social picture.

of Renu, under authority from her father.

Now we are introduced to Jagdish, the boss of the dance troupe. He soon cultivates a soft and affectionate eye for Renu and trains her to be a dancer. Renu becomes a popular dancer and decides to stick to that career. The police inspector, however, punctuates the sequences by his inquisitive presence and under the fear of law Renu goes to live with Jagdish at his country-side mansion. There again she is tracked down and she shakes off the obligations of law by declaring herself as Jagdish's wife.

At the village Renu's whereabouts are posted to the old man, but Renu, herself, pays a visit to her father. Very soon Rama comes to know about things and she objects to Renu working on the stage or living with Jagdish out of wedlock. She calls on Renu in an advanced and delicate condition of pregnancy and after a passionate scene with her younger sister falls down in a faint.

Now we reach the climax. All the parties to the drama are assembled including a doctor. The situation is very grave. It is a question of Rama's life and death. Quite humorously, the doctor inquires from the humorously tragic Narendra whether he wants the child to live or the mother.

Narendra votes for his wife and the doctor departs saying: "All-right".

Renu rushes to the idol-room and there starts praying for both—her sister and the child. She talks to God in a challenging manner, and lo! the Almighty accepts the challenge of Renu. As obvious evidence of Divine pleasure, we see the lights burning, a ray of light coming through the dark window after the Roman Catholic fashion and a halo taking its rightful place behind the idol of the deity. All this in 1944 and in a social story. Marvellous! Isn't it?

However, that brings the story to the end. Both Rama and her new child are saved. Jagdish gets Renu and it is all sunshine ever after.

The first sentiment of the story was the undying love between Renu and Narendra. By the time we reached the end, there was nothing of it left. Who said that love was immortal? In this picture it died an opportune death. In any case, the ennobling sentiment of love can become a convenient commodity to motion picture producers to be transported wherever they like.

THE NEW ANAEMIC HERO!

The production values in the picture are pretty amateurish. The song-takings are too simple and boring. Photography is not very enterprising. The dance sequences are well-conceived but not so smartly executed by the cast supporting Mumtaz Ali. Recording of songs is excellent but the song tunes are too common and familiar. Song compositions are quite good. The direction of Amiya Chakrabarty lacks creative imagination and technical variety. The scenario is likewise unimaginative and unenterprising.

From the players, Vikram Kapoor gives the best emotional performance in his tiny role of a family servant, while singing two prayers at the altar.

Mridula is not much of an acquisition photogenically. She has a less feminine appearance, a tiny subdued figure and an extra long and broad nose which makes her a difficult item for romantic glamour. She has, however, done pretty well in the role of 'Renu' and shows a promise of improvement with more experience.

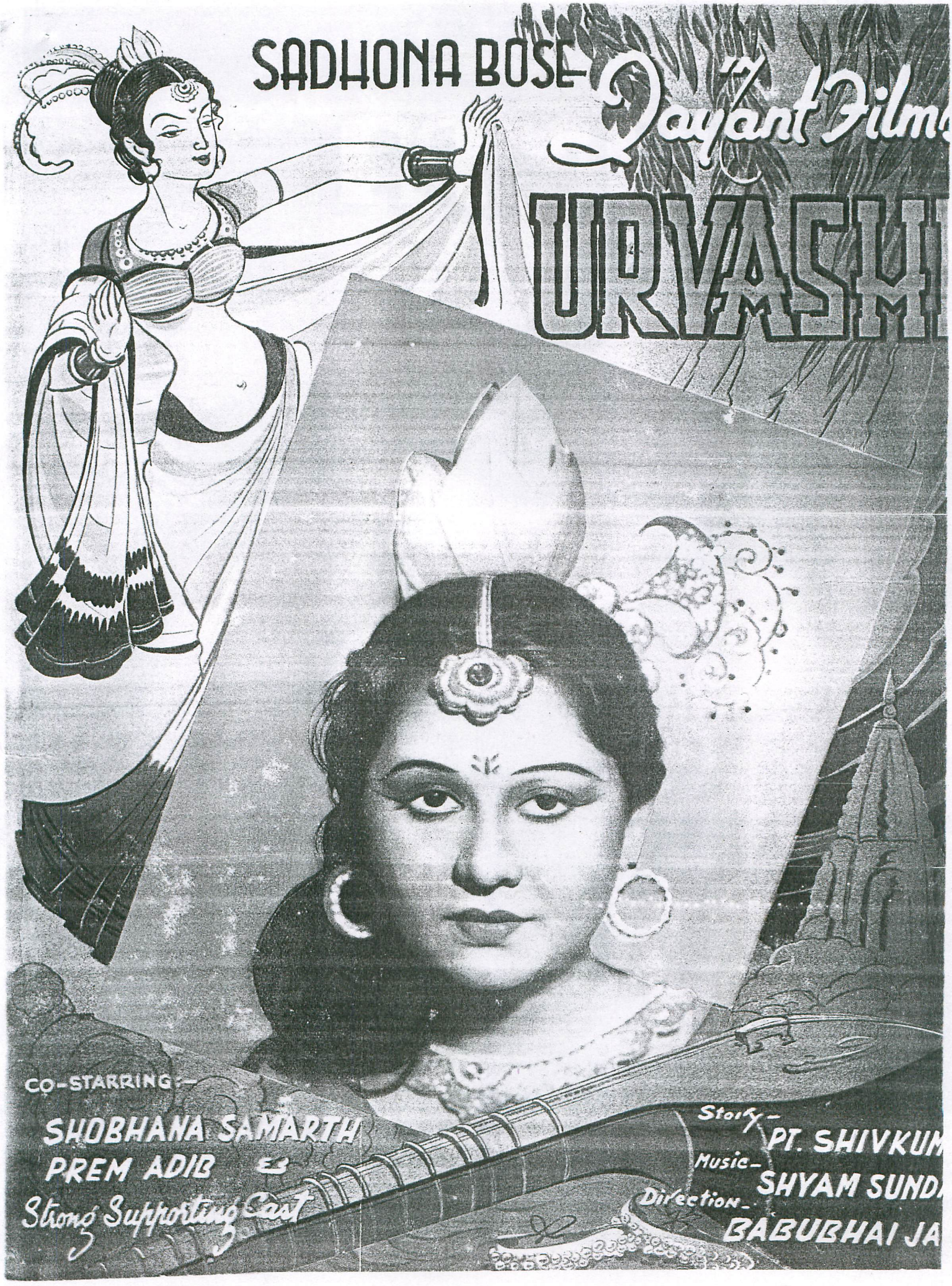
Shamim becomes the cameramen's victim in the role of 'Rama'. A pretty girl in life, she looks less pretty on the screen, and much less than what she looked in Ranjit pictures. Her histrionic performance is not much to write home about.

Dileep Kumar, the new hero of the Bombay Talkies, is an anaemic addition to our film artistes. He needs a lot of vitamins and a prolonged treatment of proteins before another picture can be risked with him. He looks gaunt and famished and strikes one as a long ill-treated convict who has escaped from a jail. His appearance on the screen creates both laughter and disappointment. His acting effort in this picture amounts to nil.

Agha Jan is another who will probably never learn correct acting. He has a face which is a tragic compromise between gravity and humour. In serious scenes, he gives frivolous actions and in humorous ones he gives funny actions. He, therefore, fails rather badly in the role of Narendra. I doubt whether Agha can do any intelligent role properly.

Mumtaz Ali does his usual best in the dance numbers but none of his supporting artistes shine.

Well, there is nothing outstanding in "Jwar Bhata" and yet it is not a bad time-killer as a light entertainer. For the producer of "Basant", this is not a picture to brag about.


SADHONA BOSE
Dayant Films
URVASHI
CO-STARRING:-
SHOBHANA SAMARTH
PREM ADIB &
Strong Supporting Cast
Story- PT. SHIVKUM
Music- SHYAM SUND
Direction- BABUBHAI JA

Shorey Picture's Latest Pride
"CHAMPA"
Presentation
Starring
MANORMA
ASHA POSLE
Hari SHIVDASANI
MAJNU
SALMA
Coming Next Hit
"BADNAMI"
Starring
MANORMA
PRAN, MAJNU
Direction
BARKAT MEHRA
H.P. MITRA
WORLD RIGHTS CONTROLLED By,
MEHER TALKIE DISTRIBUTORS, TINWALA BUILDING TRIBHUVAN ROAD
BOMBAY.

OUR REVIEW

"Bari Baat" Presents The Usual Film Mix-up!

Mazhar Khan Gives A Good Performance!

Slowly but gradually Mazhar Khan is making his presence felt as a producer. There is not the least doubt that he is a careful producer. All he needs is a good, emotional story capable of yielding at the same time plenty of entertainment.

Though "Bari Baat" has an idealistic beginning, in its educational angle, the story ultimately peters out by becoming the usual film hocus with crime and a court and a heavy sprinkling of some stagy emotions. After the first few reels the picture carries a story so commonly seen on the screen. The writer dissipates even the little suspense which the story could have claimed by putting in a scene of a pavement astrologer telling the villain that he would be sentenced to be hanged by the hero. Rather an indiscreet touch, dramatically.

Rai Bahadur Diwan Chand, an uneducated millionaire, becomes so conscious of education as the supreme need of human life that he punishes his little son, Bihari, very severely in an attempt to educate him. His wife, Pushpa, protects the son against such coercive methods. The son takes advantage of his opportunities and acquires bad company. Not to be outwitted, Diwan Chand puts his son in a reformatory school. But from there Bihari escapes with his classmate Prakash to become pick-pockets and street-urchins.

BARI BAAT

Producers: Mazhar Art Productions.
Language: Hindustani.
Story & Dialogues: Munshi Dil.
Lyrics: Ramanand, Rupbani & Deepak.
Music: Feroze Nizami.
Photography: K. Jayawant.
Audiography: B. N. Sharma.
Cast: Suvarnalata, Ullhas, Yakub, Mazhar Khan, Moti, etc.
Released At: Capitol, Bombay.
Date of Release: 6th Oct., 1944.
Director: MAZHAR KHAN.

Here is the inevitable train situation from "Jwar Bhata", a picture of Bombay Talkies.

Parwin, a new girl, makes her debut in "Pehli Nazar", a picture of Mazhar Khan.

At home Diwan Chand and his wife are grief-stricken. On the streets Prakash, the more wilful between the two, compels Bihari to commit a lot of crimes. In one such criminal act, Bihari is caught by little Shobha, the daughter of a rich citizen. Bihari assumes the name of Manohar and lives with the family as one of their own.

Under the affectionate influence of Shobha, Manohar has now grown into a young man of great education. He becomes a barrister and ends as a judge. Prakash, by some invisible miracle, has become Vinod, a slick gentleman about town, living a gay life and having a girl of his own in Indira. The two main characters are thus again brought together in close intimacy without one knowing who the other is.

On the other side Diwan Chand, grief-stricken by the loss of his only son, goes broke, loses his wife and is on the streets as a beggar. The contrast is rather sharp seeing that he was a multi-millionaire but not a speculator. By a strange coincidence, he is given a job by his own son Manohar, without knowing each other in Shobha"s family.

With all the characters of the drama within shooting range, romantic interludes with the usual intrigues start once again. Shobha and Manohar are, of course, terribly in love and want to marry each other. But sud-

It is the Movie Marvel---

Coming very shortly with a GREATER GLORY!

PARAMOUNT POWER SHATTERED-Oh, lo by a Lady!!

The Immortal Lady --- The Mother Queen

P-A-N-N-A-D-A-I

STUPENDOUS — GIGANTIC — GORGEOUS

HISTORY COMES TO LIFE—!

The leading lady producer Mrs. KAMLABAI MANGLOREKAR

presents :

A LADY WHO LEADS THE COUNTRY SAFE TO FREEDOM

WATCH FOR THE HISTORICAL GRAND EXTRAVAGANZA

PANNADAI

Featuring the Mighty Star Cast of

DURGA KHOTE ★ CHANDRA MOHAN ★ MEENAXI

MUBARAK, M. ISMAIL, MASTER VITHAL, GOPE, GULAB, AZURIE, LEELA PAWAR, LEELA MISHRA, BABY DEVI, BABY NALINI, VASANT PEHELWAN, VASANT KANSE, RATAN PIYA. VINAYA KALE, VARNE & Thousand Others.

Producer:	Direction:	Story:	Music:
Mrs. KAMLABAI MANGLOREKAR	RAM DARYANI	DEWAN ISHARAR	GYAN DUTT & PANDIT GOVINDRAM

Write for Particulars:

PRADEEP PICTURES.

213, CHARNI ROAD, BOMBAY 4.

This is not a photo from the Bombay Races, nor is Durga Khote a jockey, as weight is against her. Durga acts in the title role of "Panna Dai", a picture of Pradeep.

denly Shobha's mother pops up from nowhere and says no, till Manohar tells something more about his parents. Manohar goes on search and misses his parents. And now Vinod steps in for Shobha's hand with an eye on her money. Manohar is now a judge, to prove a pavement palmist truthful.

Vinod's and Shobha's marriage is arranged with terrific heart-burnings on all sides. Indira, Vinod's sweetheart, tries to give the show away and is shot dead by Vinod on the steps of Shobha's house. Diwan Chand who is the first to run to the scene is, as usual, arrested by the stupid police, along with, of course, Vinod.

After newspaper flashes claiming the arrests, we are taken to a boring court scene. Every one knew the result and every one knew who were who, bar the players and the story-writer. The sequence drags on and the story-heart of Vinod suddenly melts without any obvious outside heat and he makes a confession and is sentenced to be hanged to vindicate the prophesy of a pavement palmist. Now every one recognises the other and all is set fair for the future.

By the time we reach the end, "Bari Baat" becomes a crime tale, its educational beginning having been completely lost from view.

The story is common and made up from the usual pickings from several pictures. Almost any one can dole out stuff like "Bari Baat".

MAZHAR'S GOOD PERFORMANCE

The production values are pretty good in parts and rather erratic otherwise. Photography and sound recording are both good and bad at places. A couple of tunes, though familiar, sounded catchy, especially those sung by Rajkumari. The direction of Mazhar Khan is least painless and too simple. In a drama of sharp contrasts and situations, a bit of melodrama would not have been wasted.

Mazhar Khan, incidentally, gives the best performance amongst the whole lot in the role of Diwan Chand. It was, however, a bit difficult to keep pace with his make-up mania and different wigs. The emotional aspect of the role, Mazhar portrays very sincerely and pathetically.

Yakub is his usual best in the role of Prakash-cum-Vinod. He has played so many such roles that he has by now perfected his technique and mannerisms.

Suvarnalata looks bloated and ugly as Shobha. She must not forget to powder her face before every shot as her skin is inclined to be too oily. Her work is very mediocre and presents a strange contrast with the good performances she has been giving recently.

Others in the story don't matter.

Well, "Bari Baat" is not at all a bad time-killer if you have nothing particular to do some evening.

Cyclex
Perfect high intensity light for India's Cinemas
Ashcraft Cyclex has been adopted by outstanding theatres in every part of the world as the most satisfactory method of projecting brilliant motion pictures, particularly colour films. Consider these points :—
Lower operating costs—due to little carbon waste, slower burning and less power consumption.
The Light is pure white and entirely without flicker.
Cyclex comes equipped with its own motor generator and requires no rectifier.
Western Electric Co. Limited
Service depots at -
BOMBAY - CALCUTTA - COLOMBO - DELHI - JUBBULPORE - KARACHI - LAHORE - MADRAS
WEK 10

Dalsukh Pancholi

PRESENTS

SHIRIN-FARHAD

A DAZZLING
BANQUET OF SPECTACLE
SONG and DRAMA

With **RAGINI & JAYANT**

SUPPORTED BY
GULAM MOHAMED, GYANI, NAFFES AND **JAHUR SHAH**

Directed By: **PRALHAD DUTT**

SONGS :
MADHOK

MUSIC :
RASHID & AMARNATH

DIALOGUES :
SHAUKAT THANVI

ART DIRECTOR :
N. M. KHWAJA

Dalsukh Pancholi Production

KAISE-KAHUN

Starring: RAGINI — GAJANAN JAGIRDAR — BABY
AKHTAR — NAJMAL HUSSAIN — PRAN
— AJAMAL — DURGA MOTA & BUTT

MUSIC :
AMARNATH

DIRECTED BY
MOTI GIDWANI

SONGS :
SHARMA

Sole Distributors :

EMPIRE TALKIE DISTRIBUTORS

MACLEOD ROAD — — LAHORE.

OUR REVIEW

Mountain In Labour Yields A Mouse!

"C. C. R. Navjawan" Proves A Sad Disappointment!

Box-Office Mukerji Meets His Waterloo!

Nearly two years ago the success-conscious Mukerji went into labour with his successful reputation of "Bandhan", "Kangan", "Jhoola" and "Kismet" to back him up. His partner Rai Bahadur Chuni Lal jumped over numerous hurdles and secured for him a well-equipped studio and no end of finance. To Chuni Lal, Mukerji was a great artist who needed ideal working conditions for producing successful box-office hits and he made it his own funeral to see that Mukerji got everything ready to woo success that was intended to be spectacular.

Little did Chuni Lal know that too much success spoils the artist. Though Mukerji has never yet betrayed the true soul of an artist in his work, yet his extraordinary commercial success had made him a pet boy of money-conscious associates who seemed anxious to make a lot of hay when the sun was shining bright. A well-harnessed press, tuned to the jingle of the coin falling into the box-offices, declared Sashodhar Mukerji as the greatest producer of the country and many people in the country came to believe this well-nursed tale.

With this stupendous reputation Producer Mukerji went into long artistic labour to produce "Chal Chal Re Navjawan". After two years, a mouse has come out of the mountain in labour. "Chal Chal Re Navjawan" is a picture one would not like to see twice and there is nothing much to miss if one didn't see it at all.

"Chal Chal Re Navjawan" is a contraplex product. It is sublime in parts and ridiculous otherwise. It is serious at places and clownish at times. It is extremely good motion picture craft and yet an infernally poor motion picture story. It has a wrong christian name which debauches the parentage of the theme. In short, it is an unholy mess of motion picture art and commercial ambitions.

If Mukerji pursues his present ideals, my epitaph on his grave would be: "Here lies an artist whose soul never took wings to fly into unknown lands of beauty and emotions".

Upto the interval "C. C. R. Navjawan" is an obscure mixture of the serious and the slapstick. In the serious part Jagdish makes grim faces in company with Moti and in the silly part Ashok Kumar dances with a drum round his neck. After the interval the picture is all grim and mor-

"CHAL CHAL RE NAVJAWAN"

Producers:	Filmistan Ltd.
Executive Producer:	S. Mukerji
Language:	Hindustani
Screenplay:	Gyan Mukerji
Lyrics:	Pradeep
Dialogues:	S. H. Manto
Music:	Ghulam Haider
Photography:	Hardip
Sound:	S. B. Vacha
Editor:	D. H. Pai
Cast:	Naseem, Ashok Kumar, V. H. Desai, Rafiq Guznavi, etc.
Released At:	Roxy, Bombay
Date of Release:	2nd Dec. 1944

Direction: GYAN MUKERJI

bid with Rafique Guznavi's groaning dirge in the midst of an unending storm. The net result is that people leave the theatre in a depressed mood.

A COMMON STORY

The philosophic theme of the story is tiny and common. It is an affair between two friends. The top-dog, between the two, suspects his devoted wife of carrying on with his best friend and turns his wife out of his house. She, however, lives a life of the virtuous under the protection of the other man till the children of both —a male on one side and a female on the other—grow up and fall in love with each other in the Romeo and

Lucky dog, that, to be where he is with Rose in "Ramayani", a Purnima picture.

Juliet style. The romance between the children revives memories of the clash between the elders and after a lot of orthodox sentimental rubbish, the woman in the play dies, leaving the field clear for the rest.

Over a hundred times, this theme has been shown on the Indian screen but never before in so boring and tiresome a way as in "C. C. R. Jawan".

The story opens with a little Nazi flavour served with some "Citizen Kane" technique. Thakur Jaipal Singh of Vikrampur leads a prayer in his Bharat Seva Ashram where young men and women are assembled to serve humanity. The Thakur talks some usual gibberish about humanity and its service and then hands over the reins to his daughter Sumitra who is next in command. No. 2 is young and beautiful, rides on horseback, and shows, or at least makes a show, of a lot of self-discipline and sternness for a female.

Now there is a flash-back and a hoarse, broad-voiced female commentator, with bad Hindustani diction,

takes up the narration and lends tongue to the silent "Citizen Kane" flashes showing the previous story of Thakur Jaipal Singh.

The Thakur introduces Jamuna Prasad, his friend, to his wife Savitri who is excessively fond of music. Jamuna Prasad was also music mad. Sumitra was then a little kid of say—two years.

Music becomes the meeting point for Jamuna and Savitri and they meet often, till the seeds of suspicion and jealousy are sown in the hot-tempered and impulsive mind of the Thakur. Matters progress, till the Thakur is blind with rage. Some letters which Savitri receives are misunderstood by the Thakur as romantic communications from Jamuna Prasad.

There is a violent quarrel, in which the wife is accused of disloyalty. But she does not defend herself by showing those letters, but on the other hand feels terribly hurt because her husband suspects her. She permits herself to be thrown out of the house, leaving her little child behind. Later on we are told that her very purity of mind called for her subsequent martyrdom and incidentally brought upon everyone around some grim tragedy of life. The world is, however, lucky in having more practical wives these days. Mukerji's "Savitris" would make the world a spot of hell.

After this self-imposed tragedy in Thakur's life, he devotes his life to the service of humanity and trains his daughter, Sumitra, also for such service.

After the flash back, we are introduced to the hero, Arjun. He is the son of Jamuna Prasad, but that we are told later on. Arjun is introduced as a member of an amateur theatrical club presided over by the comedian Dada (V. H. Desai). Now flash on the screen some slapstick sequences sandwiched into the story to woo the box-office. Needless to say that they are silly in the extreme. One of such slapstick sequences helps the hero to clash with the heroine on horseback. They meet each other and get interested.

Arjun soon joins the Thakur's Ashram to do some public service but is soon expelled. Now a convenient epidemic breaks out in Arjun's native village, where the story-writer had made up his mind to end the story.

The epidemic brings Sumitra and her social workers and for the first time, the girl meets her mother Savitri without knowing who she is. Some emotional sob-stuff follows punctuated by Arjun's and Sumitra's romantic interludes. Arjun worms himself into the old man's favour by staging a drama and giving the earnings to the Thakur's Ashram. The Thakur comes to the village and his wife recognises him. But he doesn't—at least for some time.

Then comes Jamuna Prasad, the last dice in the game, singing an infernal dirge and the final storm bursts out and the players start running about helter-skelter through rain and storm chased by that mad Thakur, till we discover Savitri's body under a huge tree and pass on to a drawing room where repentance washes the past sins away leaving the hero and the heroine to live happily ever after.

You get a sense of relief when it all ends because a sillier mess was never before seen on the screen.

POOR, JUST TOO POOR

As motion picture craft, the picture is outstanding, Mukerji having taken

COLUMBIA GRAPHOPHONE COMPANY, LTD.

some remarkably pleasing and technically clever shots. Though the photography is erratic in parts, it is nevertheless substantially good. The recording is very poor. The music is just awful. The dances are boringly stupid. The dialogues are far far from being clever. In fact they are just absurd in places. The writer doesn't seem to know the crisp language of the talkies. Lyric compositions are silly and unattractive. The words used by Pradeep are, to say the least, not phonetic for musical purposes. Almost every song fails to get any appreciation because the words used are uncommon and unmusical. That Hindu-Muslim unity song broadcasts only common sentiment which has now become very cheap on the screen, having been heard so many times before in different pictures.

The editing of the picture is remarkably slick, but the direction is clumsy and unimaginative. Had it not been for some pretty fast cutting the picture would have bored more than it does at present.

ASHOK KUMAR IMPROVES

From the players, Ashok Kumar gives an improved performance. Light on his feet all the while, he seems to have now acquired the poise of the seasoned artiste. Whatever he is asked to do, he does very well. He has also thinned on the face and looks shades better as a film artiste.

Naseem, popularly described as the "Beauty Queen" no longer looks a queen nor a beauty. With a tired face which picks up wrinkles with the slightest movement, she moves through the picture without making the least impression and with a stiff marble poise. Her Hindustani diction is utterly unimpressive and the woman seems to have completely forgotten what little acting she seemed to know before. She is not quarter as good as she was in "Ujala".

Jagdeesh in the role of the Thakur looks like a cruel Nazi Gauleiter and not a humanitarian by the widest stretch of imagination. He fumbles and mumbles with his words as usual and the ear needs a yard's stretch to pick up his dialogue.

Rafique Guznavi in the role of Jamuna Prasad sports a castoroil expression and through sheer individuality sticks to it throughout without changing. He never identifies himself with his role and his face seems to shout back: "What is all this tomfoolery you people are about?"

V. H. Desai as the comedian, is stupid at best. He seems to have exhausted his repertoire.

Moti gives a good performance within her very strict limitations, as Savitri, inspite of her sagging facial muscles.

As I said before "C. C. R. Navjawan" is not worth seeing twice and even if you miss it the first time, you will not miss much. Mukerji must remember that box-office is no ideal for an artist. With his brains, experience and education Mukerji must set himself a better ideal than mere monetary success.

PARKER'S

DRAPE YOUR ARTICLES AND GIVE THEM A BEAUTIFUL SHOW-ROOM APPEARANCE.

FOR ALL PACKINGS AND CARTOONS

Write to:

PARKER'S

SANKLI STREET, BYCULLA, BOMBAY.

NEW HUNS PICTURES LTD. (Bombay)

"Draupadi" is having a merry run at the Imperial Cinema in Bombay in its 11th week inspite of the counter criticism and propaganda against it. The very fact that it is drawing huge crowds shows that the picture has captured the fancy of the people and inspite of the instructional angle in the story, the public seem to have accepted this picture as the best entertainment in the town. Sushila Rani's music and performance naturally become the highlights of the picture as "Draupadi" is essentially a heroine story and as such revolves round the vicissitudes of an ancient woman who became a martyr to the passions of unruly men.

On the production side things are now got ready for the production of "Mera Watan", a social story with a patriotic theme. By the time this issue is in your hand the shooting of this picture will have started at the Prabhat Studios in Poona. Producer Baburao Patel and, of course, Sushila Rani, are concentrating on their new joint effort "Matwali Meera". To secure authentic atmosphere for this picture they will be visiting Nathdwara, Brindavan and other places where Meera lived in her times. People in Delhi, Benares, Muttra and Calcutta need not be surprised if they spot these two in their towns during the first week of January.

FAMOUS FILMS (Bombay)

News comes to us that Producer K. Abdulla has at last completed the shooting of "Phool", a social story which is reported to have become an excellent motion picture. They say that it is an unusual story based on rumour mongering and its disastrous results on life. Featuring Veena, Sitara, Suraiya, Prithviraj, Mazhar-khan and others the picture promises a rare treat in versatile talent.

EASTERN PICTURES (Bombay)

Director Shaukat Hussain reports that he has made considerable progress with the shooting of "Zeenat" in which Nur Jehan leads a useful cast with Yakub, Manjula, Dixit and Karan Diwan. The music is in the hands of Mir Saheb who came to light in that picture "Pukar". Another picture planned by these people will be called "Gurudev", and this is supposed to be a story of Swami Vivekanand.

ROHINI PICTURES (Bombay)

They tell us that Producer Phani Majumdar is progressing at neck-breaking speed with his new picture 'Justice'. We hope he does not break his neck in doing so. With Veena, Swarnalata, Kusum Deshpande, Navin Yagnik and others, the picture promises to be a successful affair insofar as Producer Majumdar's work is concerned.

BOMBAY TALKIES LTD. (Bombay)

"Jwar Bhata" is drawing good crowds at the Majestic where it was released. The story of this picture is treated in rather an old fashioned way and that is perhaps the reason why good old people like it.

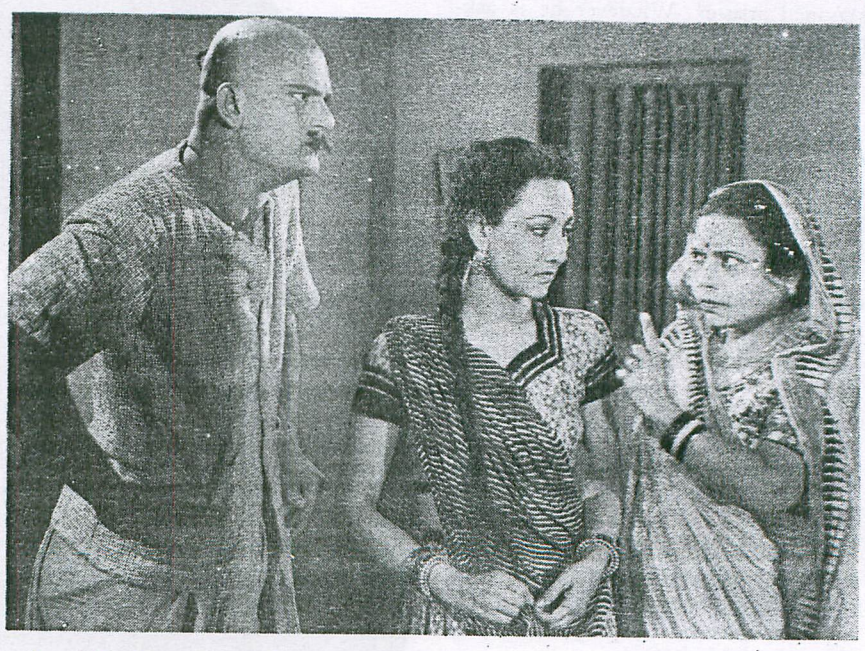
The next item on the production programme of the company is not yet announced but, as far as we understand, it is supposed to be a social picture under the captaincy of P. Jairaj.

SHALIMAR PICTURES (Poona)

We are still waiting for the release of "Mun-ki-Jeet". At the studios, Producer W. Z. Ahmed has almost finished the shooting of "Ghulami", a propaganda story featuring Renuka Devi. Mr. Ahmed is also pretty busy with the preliminary preparations of "Shree Krishna Bhagwan", a mythological story planned on ambitious lines. The cast of this picture is not yet announced but we are confident that Neena, the leading star of the company, will lead a very versatile and useful cast.

SANTRAM PICTURES (Bombay)

This is a new distributing company with its head offices in Lahore. They



In the old-fashioned way they are at Renuka's throat in "Ghulami", a Shalimar picture.

are purchasing pictures and one of their recent purchases is "Bhaunra" produced by Ranjit Film Co. The picture features Saigal and that itself should be an attraction to the fans. The publicity of the picture has been entrusted to Mr. Vasantrao Marathe who has nothing new to learn in the game.

SHOREY PICTURES (Bombay)

Shooting at the Rajkamal Kalamandir, Director Roop Shorey is giving finishing touches to his new picture called 'Shalimar'. We are told that this is a tender drama of life, conflict, love, jealousy, passion and peace. With all these emotions at war, we wonder how much tenderness must be left in the story.

PRADIP PICTURES (Bombay)

"Panna Dai" a historical story of the Rajput times is reported to be now in its final stages. In fact, the picture is being edited. We are told that the territorial rights are being sold like hot cakes for fancy prices. We hope the purchasers hold the hot cakes all-right. The picture features Durga Khote, Chandramohan, Meenakshi, Mubarak and others and there is not the least doubt that Producer Mrs. Kamlabai Manglorekar has sweated day in and day out to make the picture as great a success as she can.

SUNRISE PICTURES (Bombay)

We are told that Producer V. M. Vyas is all smiles and proud these days because his picture "Ma Baap" is going to celebrate a Silver Jubilee in Bombay. We do not mind his smiles but there is nothing to be proud of it a picture like "Ma Baap" celebrates a Silver Jubilee. Leaving the money angle out, a subject with such reactionary conclusions should not have been produced. Further the picture has drawn well at Baroda, Satara, Poona and other places.

In the meanwhile, Mr. Vyas has been hopping to Calcutta to shoot Jamuna and Nawab for his new picture "Ghar". The story is of course taken from Mohanlal Dave who has by now become the family ghost of Mr. Vyas.

Another rumour they want us to float is that the next picture of Vishnukumar Vyas will be directed by P. C. Barua. If this comes off, it will perhaps be the only picture worth seeing from Sunrise Pictures.

MEHER TALKIE DISTRIBUTORS (Bombay)

This enterprising firm of distributors report to us that they have purchased "Champa", a picture produced by Shorey Pictures and starring Manorama, Majnu, Salma and others.

MAZHAR ART PRODUCTIONS (Bombay)

It is marvellous how Producer Mazharkhan keeps working inspite of license shortage experienced by others. There is not the least doubt that Mazharkhan is a lucky man. He is now reported to have started a Muslim social story called "Pehli Nazar" featuring Veena and a new girl called Parveen. The story and the dialogues of this picture are written by Dr. Safdar Ah.

N. R. DESAI PRODUCTIONS (Bombay)

After a long interval Producer Nanubhai Desai has been able to release "Gaali", written and directed by Chowdhary at the Lamington Talkies

What's the matter NOW?
The Equipment broke down again They don't have Preventive Maintenance here
This is the kind of thing you hear in theatres, where the manager thinks his projectionist can get along in wartime without the help of the service-engineer. But when breakdowns occur today, they may be pretty serious---what with longer hours and scarcity of new equipments.
That's why we urge you to have the PEL Service Engineer bring preventive maintenance to your theatre. Regular inspection by him will make your equipment last longer, and work better. Expert check-ups will prevent many breakdowns.
Send for the scheduled rates of theatre service and maintenance from PEL Service at the address, below right. They will be sent to you post-free, with no obligation.
RCA
THE EMBLEM OF PEL SERVICE SOUND SERVICE
PHOTOPHONE EQUIPMENTS LIMITED
PHOTOPHONE HEADQUARTERS
9, MARINE LINES, BOMBAY

in Bombay. It is a social story which deals with a dynamic theme of injustice to our womanhood. It features Nirmala, Manjula, Karan Diwan, Yakub and others and the songs are written by Pandit Indra. Recent reports show that the picture is drawing well at the Lamington.

PANCHOLI ART PICTURES (Lahore)

Dalsukh Pancholi's own story 'Kaise Kahun' is now nearing completion. It is a social affair in which Dalsukh is reported to have given something surprising and everything happy. The picture features Gajanan Jagirdar, Ragini, Najmul Husain, Akhtari and others.

We also hear that 'Shirin Farhad', that ambitious costume picture of Dalsukh is fast nearing the release theatre by now. They say that this picture has become a remarkable production with a technique, which is claimed to be, 10 years ahead of its time. We hope it is so.

RAMNIK PRODUCTIONS (Andheri)

These producers have secured the services of Kishore Sahu for their new costume picture called 'Veer Kunal'. Kishore Sahu is certainly an intelligent addition to the Ramnik staff and it is quite likely that 'Veer Kunal' may prove to be the best picture ever produced by these producers. As the picture will be directed by Kishore Sahu, we hope he makes it a successful production.

BASANT PICTURES (Bombay)

Producer-director Homi Wadia is very busy with a new picture called "Bachpan". It is obviously a social story featuring Mazharkhan, Nandrekar, Dixit and others.

ATRE PICTURES (Bombay)

Producer-director P. K. Atre has been busy shooting 'Parinde', a social subject starring Vanmala, Surendra, Sitara, Baburao Pendharkar, Dixit and others. Though we do not know any particular details about the picture it should, nevertheless, present a romantic story with a particular stress laid on humour.

RANJIT MOVIETONE (Dadar)

By the time this issue in hand 'Vish Kanya', a costume story featuring Sadhona Bose, Prithviraj and others will have been released at the Royal Opera House. This picture is directed by Mr. Kedar Sharma and we hope that this time at least he has given us a good and successful picture, which feat he has failed to achieve since he joined Ranjit. Director Aspi Irani has completed 'Caravan' featuring Kamla Chatterjee and others. He is now busy with a new one which has not yet been christened. Other pictures in the studio are 'Chand Chakori' directed by Kedar Sharma, "Dhana Bhagat" starring Kamla Chatterjee and 'Mumtaz' featuring Chandramohan.

Still another picture has been handed over to Director Vajahat Mirza and it is tentatively called 'Shabnam'.

PURNIMA PRODUCTIONS (Bombay)

Director Badami reports to us that he has at last completed 'Ramayani' featuring Chandramohan, Nargis, Rose and others. We do not know what the story is about but we hope it is not so much waste of labour.

BHAVNANI PRODUCTIONS (Bombay)

Producer-director Mohan Bhavnani is very enthusiastic about his new picture 'Bisvi Sadi' in which we find a lot of versatile talent like Mazharkhan, Motilal, Nargis, Ashalata, Navin Yagnik and others. The story has something to do with the present day youth in revolt against the autocracy of rich men. We hope Mohan Bhavnani succeeds in giving his message effectively.

NAVYUG CHITRAPAT LTD. (Poona)

Reports come to us that "Panna", a propaganda picture in which they have put Gita Nizami in a bath-tub with a lot of soap round her has been completed. We hope Gita has had a good clean bath.

Another picture that is being shot at the studios is called "Din Raat" and it features Snehaprabha Pradhan and Paresh Bannerjee.

SUNRICH PICTURES (Bombay)

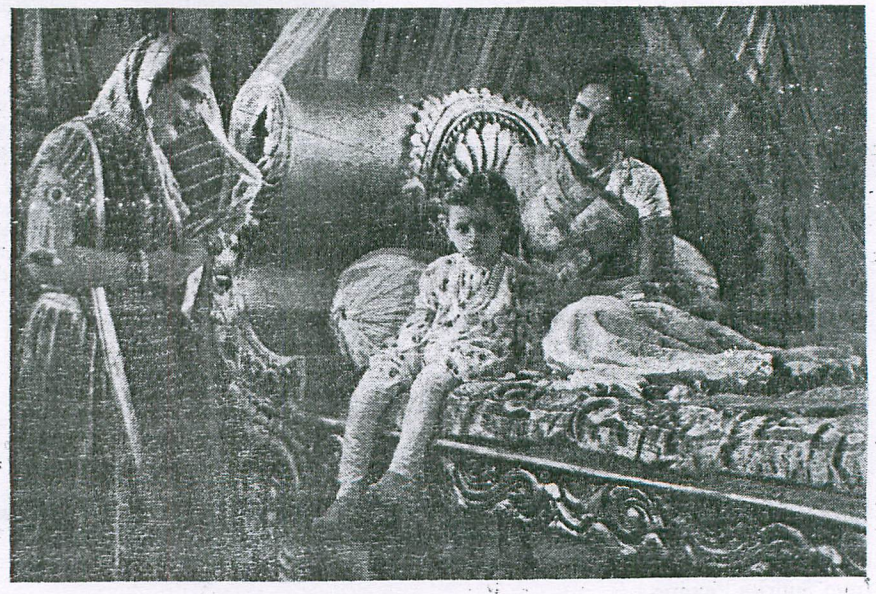
This is a new distributing company which has come into existence during the war times. They have already secured several pictures and some of them are:—"Meena", "An Ban", "Collegian", "Duhai", "Mun-ki-Jeet", "Umang" and "Panchhi".

PROFULLA PICTURES (Kolhapur)

Producer-director Winayak is reported to have completed all the shooting of "Badi Ma" and the picture has now gone into the editing rooms. It is written by V. S. Khandekar and features Nur Jehan, Sitara, Meenakshi and others. As the picture has been mostly shot in Bombay we hope Winayak has been able to maintain his usual quality.

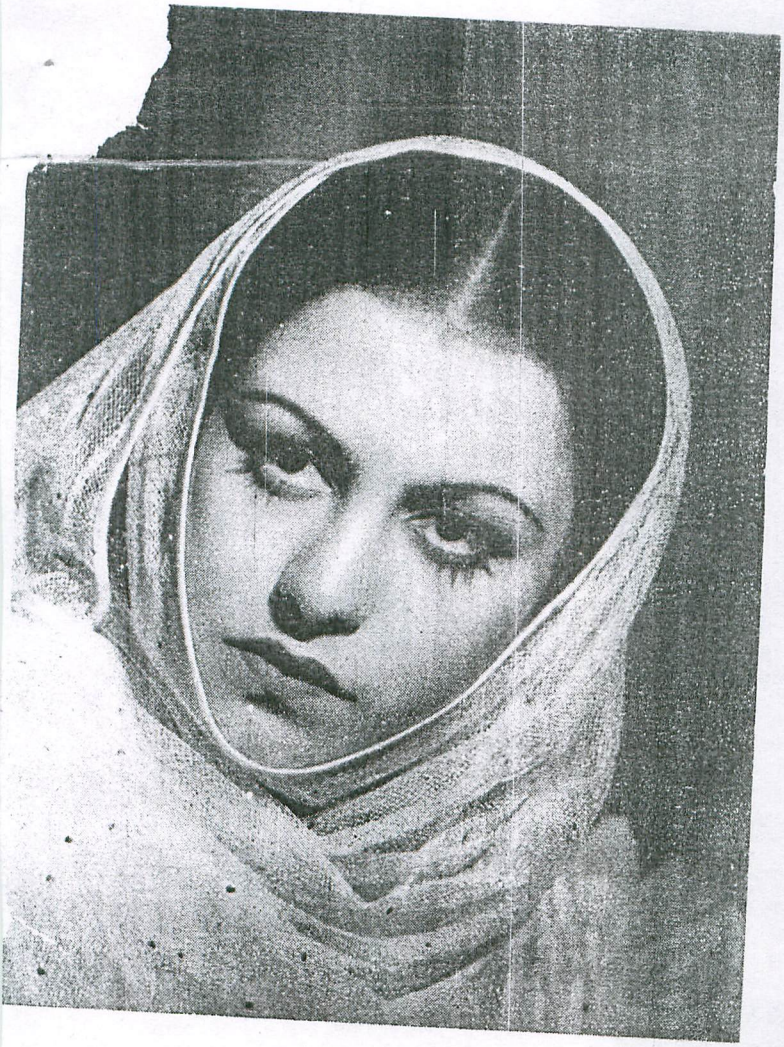
JAYANT FILMS (Bombay)

'Urvashi', a celestial romance in costume is reported to have been completed under the direction of Babubhai Jani. The picture features Sadhona Bose, Shobhana Samarth, Prem Adib and others and its music is given by Shyam Sundar.



Here is a homely situation from "Panna Dai", a Pradeep picture.

Printed by Baburao Patel at New Jack Printing Works, Ltd., 39, Sankli Street, Byculla, and Published by him for "filmindia" Publications Ltd., from 55, Phirozshah Mehta Road, Fort, Bombay.



Beauty Queen

VEENA

Comes to thrill you again

in

Mazhar Art Productions'

MUSLIM COSTUME

PEHLI NAZAR

Story, Dialogue & Songs

SAFDER AH SITAPURI

Produced & Directed by

MAZHAR KHAN

'HAR ART PRODUCTIONS,

'OSS ROAD — — DADAR, BOMBAY

Regd.

SHORTLY IN PICTURE

GORGEOUS PROUD PRESENTATION

SHALIMAR

BEGAM PARA AS EMPRESS NURJEHAN

Screenplay & Dialogues: I. S. JOHAR, M.A., LL.B.

Directed by ROOP SHOREY

Starring: ★ MANORAMA ★ CHANDRAMOHAN ★ HARI SHIVDASANI ★ AL NASIR ★ MAJNU

TERRITORIAL RIGHTS APPLY: RAI SAHIB CHANDANMAL INDRA

FOR BOOKINGS:

Rai Sahib Chandanmal

BUVAN RD., BOMBAY. | GANDHINAGAR, BANGALORE CITY. | MCELOD RD., ...ORE. | BUNDER RD., KARACHI.

...re at Renuka's throat in "Ghulami", a Shalimar picture.